Jocelyn Chu, cello
Candidate for the Master of Music degree

with
Michael Massey, piano

Tuesday, September 29, 1998 at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Fantasy For Cello, Op. 130 (1987) — Malcolm Arnold (b. 1921)

Concerto in D Major, Op. 101, Hob.VIIb:2 (1783) — Joseph Haydn (1732-1809)

I. Allegro moderato
II. Adagio
III. Allegro

Intermission

Sonata for Violoncello and Piano in G Minor, Op. 19 (1901) — Sergei Rachmaninoff (1873-1943)

I. Lento-Allegro moderato
II. Allegro scherzando
III. Andante
IV. Allegro mosso

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Chu.

Upcoming Events:

Monday, October 5 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.

Tuesday, October 6 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce Pier, director. Program to be announced.

Tuesday, October 6 at 3:00 pm
Fine Arts Building 2-32
Free admission

Cello masterclass with Ana Bylsmer.

Saturday, October 17 at 7:30 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

*Music at Convocation Hall series. **A Viennese evening*** - both musically and gastronomically - featuring faculty members **Stéphane Lemelin** (piano) and **Tanya Prochazka** (cello) performing the complete Beethoven sonatas for cello and piano.

Monday, October 19 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The GMCC and **The U of A Jazz Bands Concert. Ray Baril and Tom Dust, directors.** *An Evening of Big Band Jazz.*

Thursday, October 22 at 8:00 pm
McDougall United Church
10025-101 Street
Admission: $20/adult, $12/student/senior

TriBach Artists featuring **Chanticleer** - an orchestra of voices. Program to be announced. Co-sponsored by the Alberta Choral Federation and the Edmonton Chamber Music Society.

Friday, October 23 at 9:00 am
Shaw Conference Centre
9797 Jasper Avenue
Admission: To be announced

Masterclass with Chanticleer.

Saturday, October 24 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Maura Sharkey, soprano**. Program to be announced.

Monday, October 26 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Thursday, October 29 at 7:00 pm
Convocation Hall
Free admission

Piano masterclass with Jean Paul Sevilla.

Friday, October 30 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Visiting Artist Recital featuring pianist **Jean Paul Sevilla**. His concert program will include Mendelssohn *Variations sérieuses*, Liszt *Sonata in B Minor*, two Fauré *Preludes* and Ravel *Miroirs*.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Music At Noon
Convocation Hall Student Recital Series

Monday, October 5, 1998 at 12:10 pm

Années de pélérinage, première année, Suisse — Franz Liszt (1811-1886)
4-Au bord d'une source (1848-1854)

L'isle joyeuse (1904) — Claude Debussy (1862-1918)

Mikolaj Warszynski, piano

Symphonie No. 6 — Louis Vierne (1870-1937)
"Finale" (1930)

Michelle Martin, organ

Pid Tvoiu Mylost' (Under Your Protection) — Mykhailo Haivorons'kyi (1892-1949)
A Hymn to the Mother of God

De Hory Karpaty (In the Carpathian Mountains) — Arr. E. O. Sadovs'kyi (ca. 1925)
Ukrainian Folksong

El grillo (The Cricket) — Josquin Desprez (ca. 1440-1521)

O Dance Isaih!
Tropar from the **Byzantine Sacrament of Matrimony**

Dostoino - "It is Truly Right" — Melanie Hladunewich (b. 1975)
Prayer honoring the Mother of God, from the Byzantine Divine Liturgy

Heruvymy Ukrainian Female Quartet
Melanie Hladunewich
Andrea Halisheff
Patty Tachynski
Kathy Tachynski

JAZZ BAND

An Evening of
Big Band Jazz

GMCC & U of A
Jazz Bands
Raymond Baril and
Tom Dust, Directors

Monday, October 20, 1997
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Main St.	Chuck Sayre
Dindi	Antonio Carlos Jobim arr. Rob McConnell
Polka Dots And Moonbeams	Johnny Burke and James Van Heusen arr. Bob Lowden

Crystal Drew, vocalist

Galaxy	Jay Chattaway
Hefti-Bag	Thomas Fredrickson
Doodle-Oodle	Billy Byers

Intermission

Peaceful Thunder	Louie Bellson arr. George Stone
My Friend Willie	Sammy Nestico
A Foggy Day	George Gershwin arr. Dave Wolpe

Louise Dawson, vocalist

Anthropology	Dizzy Gillespie & Charlie Parker arr. Mark Taylor
Central Park West	John Coltrane arr. John Fedchock
Better Days Ahead	Pat Metheny arr. Gary Lindsay
Here's That Rainy Day	James Van Heusen arr. Jeff Jarvis

Louise Dawson, vocalist

Bikini Beach	Paul Baker

GMCC and U of A Jazz Bands I & II

Jazz Band I
Raymond Baril, director

Alto Saxophone
Kris Covlin (U of A)
Erin Appleby (GMCC)

Tenor Saxophone
Jeremiah McDade (GMCC)
Glenn Medd (GMCC)

Baritone Saxophone
Jarrod Goldsmith (U of A)

Trumpet
Aaron Keyes (U of A)
Chris Hodge (U of A)
Sherri Twarog (U of A)
Bill Somers (GMCC)
Colin McGuire (GMCC)

Trombone
Jeff Johnson (GMCC)
Megan Hodge (U of A)
Kevin Tang (U of A)

Bass Trombone
Hannah Currah (GMCC)

Piano
Rob Thompson (U of A)

Guitar
Andrew De Groot (GMCC)

Bass
Stefan Bienz (GMCC)

Drums
Bill George (GMCC)

Vocalist
Louise Dawson (GMCC)

Jazz Band II
Tom Dust, director

Alto Saxophone
Brandyn Lavallee (GMCC)
Blair Grove (U of A)

Tenor Saxophone
Shaun Loewen (U of A)
John Roggensack (GMCC)

Baritone Saxophone
Jonathan Mallet (U of A)

Trumpet
Jamie Burns (U of A)
Dave Gerlinsky (U of A)
Amanda Patrick (GMCC)
Rosaleen MacGurry (U of A)
Christopher Guest (U of A)

Trombone
Darryl Chichak (GMCC)
James Andrews (U of A)
Stephanie Mayhew (GMCC)

Bass Trombone
Curtis Farley (U of A)

Piano
Matt Parsons (GMCC)

Guitar
Karl Andriuk (GMCC)

Bass
Sollon McDade (GMCC)

Drums
Jamison Odling (GMCC)

Vocalist
Crystal Drew (U of A)

The next **GMCC & U of A Jazz Bands Concert** is on **Monday, December 1, 1997 at 8:00 pm** in John L Haar Theatre, Grant MacEwan Community College, Jasper Place Campus
Admission: $7/adult, $5/student/senior

Upcoming Events:

Tuesday, October 21 at 3:30 pm
Fine Arts Building 2-32
Free admission

Open seminar with **John Beckwith, Distinguished Visitor**. "The Sense of Local Music History".

Friday, October 24 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Public concert of works by John Beckwith, Distinguished Visitor.

Monday, October 27 at 12:00 pm
All Saints' Anglican Cathedral
Free admission

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Wednesday, October 29 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Alan McLellan, choral conducting**. Program to be announced.

Friday, October 31 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/senior/student

Nicholas Arthur Kilburn Memorial Concert featuring **Antonin Kubalek, piano** and **Ivan Zenaty, violin**. Co-sponsored by the Czech Society for Arts and Sciences of Alberta.

Saturday, November 1 at 10:00 am
Convocation Hall, Arts Building
Free admission

Nicholas Arthur Kilburn Memorial masterclass.

Sunday, November 2 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Academy Strings Concert. Martin Riseley, conductor. Program to be announced.

Monday, November 3 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.

Friday, November 7 at 12:00 pm
2nd floor foyer, Fine Arts Building
Free admission

Centre for Ethnomusicology Open House. We are showcasing Alberta World Music Performers, starting with a special celebration of Indian music and dance to mark the 50th Anniversary of India and Pakistan.

Sunday, November 16 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Madrigal Singers Concert. Leonard Ratzlaff, conductor. Program to be announced.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Music At Noon
Convocation Hall Student Recital Series

Monday, November 2, 1998 at 12:10 pm

Fanfare "Stadt Wien" (1943) — Richard Strauss (1864-1949)

"Procession of the Nobles" (1890) — Nicholas Rimsky-Korsakov (1844-1908), arr. by Keith Snell

The University of Alberta Large Brass Ensemble
Chris Taylor, director
Chris Hodge, Jamie Burns, Craig McLauchlan, Dave Gerlinsky,
Sherri Twarog, Neil Barton,and Leila Flowers, trumpets
Paul Flowers, Chris Picheca, Marino Coco and Mary O'Connell, horns
Laurie Shapka, Megan Hodge, Curtis Farley, Russel Bain, and Rod MacGillivray, trombones
Ditmar Sedens, tuba
Tyrn Armstrong and Nicholas Jacques, percussion

Quel Sgardo Sdegnosetto (1632)
Maledetto sia l'aspetto (1632)
Eri già tutta mia (1632)
— Claudio Monteverdi (1567-1643)

Jolaine Kerley, soprano
John Brough, harpsichord

Introduction et variations sur une ronde populaire (1930) — Gabriel Pierné (1863-1937)

Jeff Anderson, soprano saxophone
Kris Covlin, alto saxophone
Scott Campbell, tenor saxophone
Laurel Sadownik, baritone saxophone

Fantasy Trio, Op. 26 (1969) — Robert Muczynski (b. 1929)
3. Allegro deciso
4. Andante molto e sostenuto - Allegro

Leônor Rondeau, piano
Darren Sahl, clarinet
Jeff Faragher, violoncello

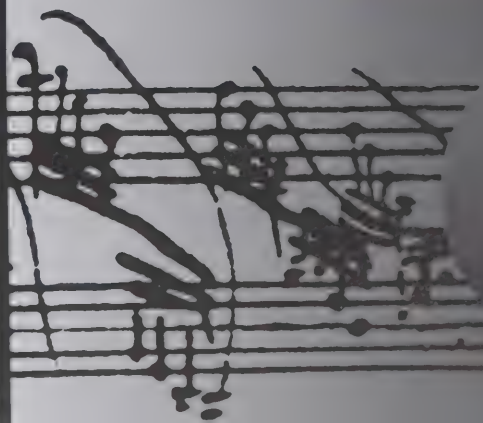
Department of Music
University of Alberta

University Symphony Orchestra

Malcolm Forsyth,
Conductor
with soloist:
Stéphane Lemelin, piano

Sunday, November 29, 1998
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta



Program

Overture to "Manfred", Op.115 (1848-49) — Robert Schumann (1810-1856)

Concerto for Piano and Orchestra — Ludwig van Beethoven (1770-1827)
No. 5 in E-Flat, Op. 73 (1809-1811)
Allegro
Adagio un poco mosso
Rondo. Allegro
Soloist: **Stéphane Lemelin, piano**

Intermission

Symphony No. 5 in E-Flat, Op. 82 — Jean Sibelius (1865-1957)
(1915. rev.1916, 1919)
Tempo molto moderato --
Allegro moderato (ma poco a poco stretto)
Andante mosso, quasi allegretto
Allegro molto

Program Notes

Manfred Overture Robert Schumann

Lord Byron wrote his dramatic poem, *Manfred*, in 1817, inspired by the sight of some dramatic scenery in the Alps. The outcast, Manfred, is guilty of a mysterious crime and, tortured by remorse, has taken up abode in the Alps. Endowed with supernatural powers, he invokes various spirits of the dead, attempts suicide, and at his death vows to remain master of his own fate.

Schumann was profoundly moved by this work, a shining symbol of the Romantic ideal, even attempting public readings of the poem.

He was particularly proud of his musical evocation in this concert overture, and it remains one of his most-beloved and passionate orchestral works.

Piano Concerto No. 5 in E-Flat: *The Emperor* Ludwig van Beethoven

The thunderous opening dialogue between soloist's torrents and the orchestra's three huge chords immediately sets this celebrated masterwork apart from all predecessors. The orchestral exposition which follows is an enormous statement of truly heroic symphonic proportions. The sheer power of the soloist's role thereafter is in keeping. The profoundly beautiful slow movement employs orchestral colours which similarly place this work in a symphonic category, while the ebullient finale, in six-eight, can never disappoint.

The work dates from what has generally been referred to as Beethoven's "middle period", and tonight's performance takes place exactly one-hundred-and-eighty-seven years *and one day* since its first.

Symphony No. 5 in E-Flat Jean Sibelius

Once hailed as "the new Beethoven", presumably for the seriousness and somewhat daring features of his symphonic writing, Sibelius entered the honoured roll of the great composers in the 1920s, shortly before he ceased composing entirely, which happened around 1930. His first two symphonies were portents of a powerful voice, though tempered by a traditional view of the form as heroic. With his Third, however, he strikes out upon a new path, which he maintained thereafter. There is a darkness and a sense of sonic maze, or void, which is quite new.

Thus in the Fifth we find ourselves, after the telling horn opening and some woodwind duets, plunged into confusion at the string entry, with tremolos carrying much of the texture. Themes emerge like peaks in a grey and sombre landscape. A new route, through dance and laughter, is attempted, but this too is interrupted by vagueness before beginning the long acceleration to a frenetic conclusion. The slow movement similarly attempts new paths through acceleration and return, while the finale is once again dominated by string tremolo. Unexpectedly, glory asserts itself when the horns state their resounding circular theme.

The end, though, remains astonishing. The abrupt chords are like the blows of a giant hammer. An enigma still, Sibelius's strange ending of the Fifth has achieved a kind of cultishness in the orchestral world.

1998-1999 University Symphony Orchestra
Malcolm Forsyth, conductor

Flute
Kailin Rubinoff, principal
Briana Srachan

Oboe
Vic Houle, principal
Michelle Foster

Clarinet
Karen Taylor - co-principal
Darren Sahl - co-principal

Bassoon
Ondrej Golias, pirncipal
Tasha Ausman

Horn
Paul Flowers, principal
Terra Schewchuk
Lya Noon
Kathleen Marsh
Marino Coco

Trumpet
Chris Hodge, principal
Craig McLauchlan
Sherri Twarog

Trombone
Laurie Shapka, principal
Megan Hodge
Rod MacGillivray

Timpani
Nicole Arendt

Violin I
David Colwell - co-concert master
Marc vanManen - co-concert master
Luc Barton
Monica Stabel
Grant Sigurdson
Hannah Cheung
Kristin Dahle
Helen Byron
Kim Bertsch
Cynthia Johnston

Violin II
Maya Rathnavalu - princpal
Kenneth Heise
Sarah Snihurowych-Lynch
Laura Grantham-Crosley
Carol Sperling
Madelaine Lussier
Robin Leicht
Lorelei Hellawell

Viola
Brianne Archer - principal
Sheldon Person
Jared Samborski
Jeremy Tusz
Emma Hooper
Jacklyn Bright

Cello
Sarah Tungland - principal
Jeff Faragher
Krista Mury
Paul Radosh
Marc Dowdell
Karina Bodo

Bass
Yamina Saied - co-principal
Toscha Turner - co-principal
Karie Brown
Graham Kidd

In Concert

Student Chamber Music Ensembles

Tuesday, December 1, 1998 at 5:00 pm

Fantasy Trio, Opus 26 (1969) — Robert Muczynski (b.1929)
II. Andante con espressione
III. Allegro deciso
IV. Andante molto e sostenuto-Allegro

Leônor Rondeau, piano
Darren Sahl, clarinet
Jeffrey Faragher, cello

Sonata in A Major for Violin and Piano (1886) — César Franck (1822-1890)
I. Allegretto ben moderato
II. Allegro

Mark van Manen, violin
Alvena Li, piano

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
(Poet: Joseph von Eichendorff)
1. In der Fremde
3. Waldesgesprach
4. Die Stille
8. In der Fremde
9. Wehmut

Benila Ninan, mezzo-soprano,
Carrie Hryniw, piano

Choralsonate Number 3 — Kjell Mork Karlsen (Date[s] unknown)
"Nun freut euch, liebe Christen g'mein"
Fanfare-Variationen und Fuge-Adagio-Allegro moderato-Choral

Chris Hodge, trumpet
Ondrea Fehr, organ

Sonata for Cello and Piano, Op. 36 (1883) — Edvard Grieg (1843-1907)
II. Andante molto tranquillo

Sarah Tungland, cello
Nola Shantz, piano

Introduction et Variations sur une Ronde Populaire (1930) — Gabriel Pierné (1863-1937)

Jeff Anderson, soprano saxophone
Kris Covlin, alto saxophone
Scott Campbell, tenor saxophone
Laurel Sadownik, baritone saxophone

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, December 1, 1998 at 8:00 pm

Sonata for Two Pianos and Percussion (1937) — Béla Bartók (1881-1945)
II. Lento, ma non troppo
III. Allegro non troppo

Georgina Williams, piano
Susan Ward, piano
Nicole Arendt, percussion
Tammy Morrison, percussion

Zigeunerlieder (1889) — Johannes Brahms (1833-1897)
Songs number V - VIII

Julie Golosky, mezzo-soprano
Dimiter Terziev, piano

I Never Saw Another Butterfly (1983) — Elwood Derr (b. 1966)
Prologue: Terezin
The Butterfly
The Old Man
Fear
The Garden

Gillian Brinston, soprano
Jeff Anderson, alto saxophone
April Ramsey, piano

Sonata in C Major, Number 20 (K.133) — Domenico Scarlatti (1685-1757) arr. R.G. Mayeur

Fugue in G Minor — Johann Sebastian Bach (1685-1750) arr. Giovanni de Chiaro

Guitar Quartet
Kevin Marsh
Trevor Sanders
Michael Lingstadt
Randy Kleinmeyer

Aire y Donaire — Joaquin Rodrigo (b. 1901)

Bachianas Brasilieras Number 5 — Heitor Villa-Lobos (1887-1959)
1. Aria (Cantilena)

Sir Patrick Spens — Thea Musgrave (b. 1928)

Lisa Fernandes, soprano
Trevor Sanders, guitar

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, December 2, 1998 at 5:00 pm

Sonata for Cello and Piano in C Major, Op. 102, No. 1 (1815) — Ludwig van Beethoven (1770-1827)
III. Adagio- Tempo d'Andante
IV. Allegro vivace

Paul Radosh, cello
Ayako Tsuruta, piano

Fêtes Galantes (1891) — Claude Debussy (1862-1918)
(Text by Paul Verlaine)
1. En Sourdine
2. Fantoches
3. Clair de Lune

Lisa Lowry, soprano
Simone Bauer, piano

Sonata for Flute and Piano (1983) — Srul Irving Glick (b. 1934)
Prelude
Movement I
Movement II
Postlude

Briana Strachan, flute
Gaylene Kong, piano

Hermit Songs (1953) — Samuel Barber (1910-1981)
1. At Saint Patrick's Purgatory
2. Church Bell at Night
5. The Crucifixion
6. Sea Snatch
8. The Monk and his Cat

Jody Warwaruk, soprano
Chris Bowlby, piano

Trio in A Minor for Oboe, Horn and Piano, Op. 188 — Carl Reinecke (1824-1910)
I. Allegro moderato

Vic Houle, oboe
Paul Flowers, horn
Keith Molberg, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, December 2, 1998 at 8:00 pm

Piano Quintet in F Minor (1880) — César Franck (1822-1890)
I. Molto moderato quasi Lento, Allegro
Sheldon Person, violin
Maya Rathnavalu, violin
Dianne Leung, viola
Olivia Walsh, cello
Andrea Botticelli, piano

Quintet for Piano and Winds, Op.16 (1796) — Ludwig van Beethoven (1770-1827)
I. Grave - Allegro ma non troppo
Terry Greeniaus, piano
Vic Houle, oboe
Kinneret Sagee, clarinet
Ondrej Golias, bassoon
Paul Flowers, horn

String Quartet, Op. 59, No.1 (1806) — Ludwig van Beethoven
II. Allegretto vivace e sempre scherzando
David Colwell, violin
Mark van Manen, violin
Brianne Archer, viola
Jeffrey Faragher, cello

Sonata for Cello and Piano, Op. 119 (1949) — Sergei Prokofiev (1891-1953)
III. Allegro, ma non troppo-Andantino-Allegro, ma non troppo
Jeffrey Faragher, cello
Mikolai Warszinski, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Friday, December 11, 1998 at 8:00 pm

Sonate für Oboe und Klavier (1938) — Paul Hindemith (1895-1963)
1. Munter
2. Sehr Langsam, Lebhaft

Vic Houle - oboe
Judy Loewen - piano

Prelude and Fugue in B-flat minor, BWV 867 — Johann Sebastian Bach (1685-1750)
Wohltemperiertes Klavier Book 1

Carrie Hryniw - piano

Concerto No.1 in E-flat Major, Op. 11 for Horn and Piano (1884) — Richard Strauss (1864-1949)
1. Allegro
2. Andante
3. Rondo Allegro

Paul Flowers - horn
Judy Loewen - piano

Intermission

Sonate für Trompete in B und Klavier (1939) — Paul Hindemith
1. Mit Kraft
2. Massig Bewegt
3. Trauermusik- Sehr Langsam
   - Alle Menschen Mussen Sterben

Chris Hodge - trompet
Judy Loewen - piano

Prelude and Fugue No. 18 in G-sharp minor, — Johann Sebastian Bach
Wohltemperiertes Klavier Book 1

Etude-Tableau Op. 39, no. 1 — Sergei Rachmaninoff (1873-1943)

Terry Greeniaus - piano

Suite Hebraique — Srul Irving Glick (1968)
1. Cantorial Chant
2. Chasidic Dance
3. Hora
4. Lullaby
5. Dialogue
6. Circle Dance

Kinneret Sagee - clarinet
Terry Greeniaus - piano

Thank you for attending and for your donations.

Convocation Hall, Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

Music At Noon
Convocation Hall Student Recital Series

Monday, January 11, 1999 at 12:10 pm

Sonata for Clarinet and Piano, Op. 120, No. 2 (1894) — Johannes Brahms (1833-1897)
1. Allegro amabile
2. Allegro appassionata

Darren Sahl, clarinet
Roger Admiral, piano

Sonata No. 2 in E Flat, BWV 1031 (date unknown) — Johann Sebastian Bach (1685-1750)
Allegro moderato
Siciliano
Allegro

Shelley Younge (faculty), flute
Belinda Chiang, organ

Sonata in E-flat, Op. 7 (1796-7) — Ludwig van Beethoven (1770-1827)
Allegro molto e con brio
Largo, con gran espressione
Allegro - Minore
Rondo: Poco allegretto e grazioso

Ayako Tsuruta, piano

In Recital

Program

George F. Handel (1685-1759)
Care Selve, Aura Grate

Henry Purcell (1659-1695)
Fairest Isle (King Arthur)
Music For a While (Oedipus)
I Attempt From Love's Sickness (The Indian Queen)

Claudio Monteverdi (1567-1643)
Maledetto sia l'aspetto
Eri gia tutta mia
Quel squardo sdegnosetto

Henry Purcell (1659-1695)
Ah! Cruel Nymph
Now that the Sun Hath Veil'd His Light
(An Evening Hymn on a Ground)

Heinrich Schütz (1585-1672)
Paratum Cor Meum, Deus
Ich Werde Nicht Sterben

Jolaine Kerley - Soprano
John Brough - Harpsichord
Ondrej Golias - Bassoon
Sheldon Person - Violin
Maya Rathnavalu - Violin

Convocation Hall, Arts Building

Department of Music
University of Alberta

Translations

Care selve, aure grate
(Dear forests, kindly breezes)

Recit

Dear forests, kindly breezes, grasses and flowers who my bitter complaints, companions of my sorrow yes you often hear, all tell Clori again, if of anything but her I speak or reason, and how faithful I am to her love.

Aria

Tell, tell Clori again, grasses and flowers, if I feel anything but fire in my heart.
If I do not gaze upon her, I cry and sigh, and my lament is born of love.

Recit

If I could change my old, usual from, oh! How many times, oh! How many times into leaf, into pebble into flower I would change, at least I could kiss, trampled even, her charming soles, and in those beautiful hands, transformed into leaf of flower, I would find love.

Aria

There is no room in my heart for other affection, other beauty.
The soul that loves does not understand fickle infidelity.

Maledetto sia l'aspetto
(Cursed by the aspect)

Cursed by the aspect which fires me, sad that I am.
Since I feel guilty torment, since I die without relief from my lonely passion for you.
Cursed by the aspect which fires me, sad that I am.

Cursed by the dart which wounds me and I don't die.
Thus desires my sun, thus does she long for it. She who knows what I can do if I want to do it.
Cursed by the dart which wounds me and I don't die.

Wicked lady, my death, do you want me to be wounded,
You who take pleasure in my ardour, you want me to suffer. When I will faint, I will die here, O Cruel day.
Wicked lady, my death, do you want me to be wounded?

Eri gia tutta mia
(You were at one time all mine)

You were at one time all mine, mine whose soul and whose heart you bestowed upon me, you avert a new trap of love.
O beauty, O bravery, O admirable constant one, where are you?

You are the sun for me, those beautiful eyes, laughing, turn for me to gold, your hair blowing in the wind,
O happy flight, O firmness of heart, where are you?

The rejoicing in my countenance, ah, you who no longer look. I sing, I laugh, and talk of martyrs.
O lost hopes, O concealed pity, where are you?

You were at one time all mine, you are no more, no more, Ah, you are no longer mine.

Quel squardo sdegnosetto
(That glance, disdainful)

That glance, disdainful, vivid, and menacing; that poisonous dart flies to wound my breast. Beauties for which I am all a fire and divided against myself, wound me with your look, but restore me with your smile.

Eyes, arm yourselves with cruelest rigour, pour out my heart a shower of sparks, but let your lips be quick to revive me when I am dead. Let that look wound me, but that smile restore me.

Lovely eyes, take up your weapons, I bare my breast for you. Take pleasure in wounding me that at last I may be brought low, and if I remain conquered by your darts, let those glances wound me, but that smile restore me.

Paratum Cor Meum
(O God, my heart is fixed)

O God, my heart is fixed; I will sing and give praise, even with my glory. Awake, psaltery and harp: I myself will awake early. I will praise thee, O Lord, among the people: and I will sing praise unto thee among the nations.

Ich Werde Nicht Sterben
(I Shall not die, but live)

I shall not die, but I shall live and give praise unto the Lord.
The snares of Death surround me, the pangs of hell laid hold on me, I suffered in distress and need.
But I called upon the name of the Lord: "O Lord, deliver my soul!"
And the lord has answered me and sustained me in all my needs.

****

With Appreciation

Special Thanks to Ondrej Golias for realizing the figured bass for Handel's "Care Selve"
and to Mrs. Attedemo for providing the translation

A big thanks to Dr. Leonard Ratzlaff for his time and coaching for this concert

****

Eveyone is welcome to join us for drinks and food at Jolaine's house following this concert (11410 74th AV)

STUDENT COMPOSER CONCERT

12 January, 8:00 PM

Convocation Hall, University of Alberta

"The Folly of Nation ", ***at a theatre near you!*** Christopher Guest

flute	Lindsay Griffin
oboe	Victor Houle
clarinet	Kinneret Sagee
bassoon	Ondrej Golias
horn	Paul Flowers

Two Pieces for Brass Quintet Rachel Froese

1) ***Confrontation*** 2) ***The Emerald Cave***

trumpets	Christopher Hodge, Neil Barton
horn	Paul Flowers
trombone	Megan Hodge
tuba	Sheldon Campbell

Elans Vital Jessica Mackay

voice	Gillian Brinston
guitar	Trevor Sanders
clarinet	Kinneret Sagee
cello	Jeff Faragher

Texts: Tory Amos and Emily Dickinson

Miniatures Ann Nichols

1) ***Fanfare***
2) ***Between 120 - 132***
3) ***Adagio***
4) ***Almost Allegro***

clarinet	Ron Kozoway
trombone	Corinne Kessel
marimba	John McCormick
violin	Jacek Sobieraj

over . . .

'Untitled' — Christine Donkin

flute	Brianna Strachan
clarinets	Karen Taylor, Kinneret Sagee
saxophones	Jeffrey Anderson, Jessica Mackay

Pride and Potence — Christopher Guest

trumpet	Jamie Burns
piano	Carrie Hryniw
percussion	Nicole Arendt

Trio — Chrissie-Jane Cronjé

violin	Sheldon Person
cello	Jeffrey Faragher
piano	Chrissie-Jane Cronjé

Pieces for Two — Stephanie Jarema

1) ***Silent Memories***
2) ***Gnomes***

pianos — Christopher Bowlby, Iwona Kaminska

Two Pianos: Around C — David Mitchell

pianos — Christopher Bowlby, Iwona Kaminska

Department of Music
University of Alberta

Music At Noon
Convocation Hall Student Recital Series

Monday, February 1, 1999 at 12:10 pm

Concerto (1967) — Alexander Arutunian (b. 1920)

Chris Hodge, trumpet
Judy Loewen, piano

Jeux d'eau (1901) — Maurice Ravel (1875-1937)

Leônor Rondeau, piano

Sonata in D Minor, Op. 40 (1962) — Dmitri Shostakovich (1906-1975)
1. Allegro non troppo
2. Allegro

Jeff Faragher, violoncello
Carmen Ouellette, piano

Benefit Concert

featuring
cello students and professionals
from the Edmonton Community
in support of masterclasses on March 22 and 23
to be given by

Janos Starker
World-renowned cellist

Wednesday, February 10, 1999
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Concerto in C Major for Cello and Orchestra — Joseph Haydn (1732-1809)
Orchestral Accompaniment arranged for 3 celli by Douglas B. Moore
First Movement: Moderato
Soloists: Kerri McGonigle, Jeffrey Faragher, Sarah Tungland

The Entertainer — Scott Joplin (1868-1917)
Arranged for 4 celli by Werner Thomas-Mifune Scott
Cello Orchestra led by Tanya Prochazka

Plainte (1698) — J.A.S.
Choeur de Mariniers — Jean Philippe Rameau
Tambourin — (1683-1764)
Nava Yamach, Jeanie Kim, Julian Savaryn

Trumbumba — Franz Lotzenhiser
Leanne Irving, Sari Furston, Cynthia Lee, Alice Goulet, Kathy Hilsenteger
Conductor: Josephine van Lier

Adagio — Samuel Barber (1910-1981)
U of A Cellists: Tanya Prochazka, Paul Radosh, Krista Mury, Kerri McGonigle, Sarah Tungland, Amy Tucker, Jeffrey Faragher, Olivia Walsh, plus Janet McFadyen, and David Eggert

Intermission

Bachianas Brasilieras No.1 — Heitor Villa-Lobos (1887-1959)
I. Introduction (Embolada)
II. Preludio (Modinha)
III. Fugue (Conversa)
U of A Cellists: Tanya Prochazka, Paul Radosh, Krista Mury, Kerri McGonigle, Sarah Tungland, Amy Tucker, Jeffrey Faragher, Olivia Walsh, plus Janet McFadyen and David Eggert

Suite for Solo Cello in D Major, No. 6 — Johann Sebastian Bach (1685-1750)
Arranged for 4 celli by Colin Hampton
Sarabande
Gavotte I, II

Serenade for Four Cellos, Op. 119, No. 2 — Georg Goltermann (1825-1876)
Poco sostenuto

The Victorians

Victoria Clarke, Laurie Stalker, Olivia Walsh, Erin Turnell, Benjamin Hunke, Christopher Smith, Kethra Stewart, Kate Hanneman, Young Kim

Legend — Peter Illych Tchaikovsky (1840-1893)
Arranged for cello orchestra by Colin Hampton

The Train Whistle — Aaron Minsky (b. 1958)
Arranged for cello orchestra by Tanya Prochazka

Edmonton Cello Orchestra
Directed by Tanya Prochazka

Benissa Yau, Julian Savaryn,
Rene Reid, Nava Yamach,
Jeanie Kim, Anissa Hart,
Barb Tompkins, Jean Taylor,
Andre Guigui, Leah Thede,
Ellen Leicht, Kelly Anderson,
Leanne Irving, Doug Millie,
Anthony Bacon, Galyna Gobbels,
Tania Lamb, Kirsten Mayoh,
Caitlin Smith, Kathleen McLaughlin,
Alice Goulet, Natanielle Felicitas,
Angela Langemann, Hannah Wensel,
Amy Tucker, Kerri McGonigle,
David Eggert, Krista Mury,
Paul Radosh, Jeffrey Faragher,
Josephine van Lier, Ian Woodman,
Anne Scott, Janet McFadyen,
Cris Derksen, Sarah Tungland,
Sari Funston, Kathy Hilsenteger,
Frantisek Cikanek, Mihai Tetel,
Ronda Metszies, Mark Eeles, Jocelyn Chu

We gratefully acknowledge the support of our sponsors:

Bistro Praha
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The Gramophone
Holes Greenhouses
Hotel MacDonald
The Hungarian Csardas Ball Committee
Ostrem Chemicals
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In Recital

Iwona Kaminska-Bowlby, piano
Candidate for the Doctor of Music degree

Thursday, February 11, 1999
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonata, L. 449 (ca. 1738) — Domenico Scarlatti (1685-1757)

Sonata No. 6, Op. 82 (1939) — Sergei Prokofiev (1891-1953)

I. Allegro moderato
II. Allegretto
III. Tempo di valzer. Lentissimo
IV. Finale. Vivace

Mazurkas, Op. 24 — Frédéric Chopin (1810-1849)

No. 1 in G Minor
No. 2 in C Minor
No. 3 in A-Flat Major
No. 4 in B-Flat Minor

Sonata in B Minor, Op. 58 (1844) — Frédéric Chopin

I. Allegro maestoso
II. Scherzo
III. Largo
IV. Presto

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Kaminska-Bowlby.

Ms Kaminska-Bowlby is a recipient of a Beryl Barns Memorial Award (Graduate) and a FS Chia PhD Scholarship.

Upcoming Events:

Friday, February 12 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Chris Bowlby, piano**. Program will include works Beethoven, Prokofiev and Schumann.

Friday, February 12 at 8:00 pm
All Saints' Anglican Cathedral
10035 - 103 Street
Free admission

Master of Music Recital: **Heather Johnson, choral conducting**. Featuring Alberta College Conservatory of Music Schola Cantorum, and program will include works by Lassus, Brahms, Britten, Raminsh and Miškinis.

Sunday, February 21 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Faculty Recital: **Allison Storochuk, clarinet**, with **Greg Caisley, piano**, and **Ronda Metszies, cello**. Program to be announced.

Monday, February 22 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Noon-hour Organ Recital. The recital presents a variety of organ repertoire performed by students from the Department of Music.

Friday, February 26 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Music at Convocation Hall Series. An Evening of Music by Frédéric Chopin featuring **pianist Marek Jablonski**.

Saturday, February 27 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Guest Artist Recital: **Alma Coefman, flute,** with **William Street, saxophone**, and **Roger Admiral, piano**. Program will include works by Roussel, Fujita, Schumann, Milhaud, Morel, Doppler, Bolling, Chopin, Rouse, Lauba, Rolin., and Piazzolla.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Christopher Bowlby, piano
Candidate for the Master of Music degree

Friday, February 12, 1999
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonata in F-Sharp Major, Op. 78 (1809) Ludwig van Beethoven
(1770-1827)

I. Adagio cantabile; Allegro ma non troppo
II. Allegro assai

Sonata No. 7, Op. 83 (1939) Sergei Prokofiev
(1891-1953)

I. Allegro inquieto
II. Andante caloroso
III. Precipitato

Symphonic Etudes, Op. 13 (1834 version) Robert Schumann
(1810-1856)

Theme: Andante
Etude I (Variation 1): Un poco piú vivo
Posthumous variation 2
Etude II (Variation 2): Andante
Etude III: Vivace
Posthumous variation 1
Etude IV (Variation 3): Allegro marcato
Etude V (Variation 4): Scherzando
Etude VI (Variation 5): Agitato
Etude VII (Variation 6): Allegro molto
Posthumous variation 3
Etude VIII (Variation 7): Sempre marcatissimo
Posthumous variation 4
Etude IX: Presto possibile
Etude X (Variation 8): Allegro con energia
Posthumous variation 5
Etude XI (Variation 9): Andante espressivo
Etude XII: Finale: Allegro brillante

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Bowlby.

Mr Bowlby is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events:

Friday, February 12 at 8:00 pm
All Saints' Anglican Cathedral
10035 - 103 Street
Free admission

Master of Music Recital: **Heather Johnson, choral conducting**. Featuring Alberta College Conservatory of Music Schola Cantorum, and program will include works by Lassus, Brahms, Britten, Raminsh and Miškinis.

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Faculty Recital: **Allison Storochuk, clarinet**, with **Greg Caisley, piano**, and **Ronda Metszies, cello**. Program to be announced.

Monday, February 22 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Noon-hour Organ Recital. The recital presents a variety of organ repertoire performed by students from the Department of Music.

Friday, February 26 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Music at Convocation Hall Series. An Evening of Music by Frédéric Chopin featuring **pianist Marek Jablonski**.

Saturday, February 27 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Guest Artist Recital: **Alma Coefman, flute,** with **William Street, saxophone**, and **Roger Admiral, piano**. Program will include works by Roussel, Fujita, Schumann, Milhaud, Morel, Doppler, Bolling, Chopin, Rouse, Lauba, Rolin., and Piazzolla.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Neil Barton, Trumpet
Megan Hodge, Trombone

with

Judy Loewen, piano & organ

Tuesday, February 23, 1999
at 8:00 pm

Prayer of Saint Gregory from *Etchmiadzin*, op. 62 (1946)	Alan Hovhaness (1911-)
Mont Saint-Michel (1954)	Geoffrey Robbins (1910-)
Concertino for Trombone, op. 4	Ferdinand David (1810-1873)
Intrada (1947)	Arthur Honegger (1892-1955)

INTERMISSION

Concerto for Trombone (1924)	Launy Grøndahl (1886-1960)
Concerto for Trumpet (1955)	Alexandra Pakhmutova (1929-)
Introduction et Polonaise	Jules Demersseman (1833-1866)

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Kinneret Sagee, clarinet
assisted by
Roger Admiral, piano

Wednesday, February 24, 1999 at 8:00pm

Sonata for Clarinet and Piano (1941-42) — Leonard Bernstein (1918-1990)
- Grazioso
- Andantino

Excursions for Solo Clarinet (1974) — Ronald L Caravan (b.1946)

Sonatina for Clarinet and Piano (1981) — Joseph Horovitz (b.1926)
- Allegro calmato
- Lento, quasi andante
- Con brio

Intermission

Kinneret for Clarinet and Vibraphone (1999)* — Piotr Grella-Mozejko (b.1961)

Jonathan Sharek, vibraphone

Suite from The Victorian Kitchen Garden (1991) — Paul Reade (b.1943)
- Prelude
- Spring
- Mists
- Exotica
- Summer

Keri Zwicker, harp

Suite Hebraïque (1968) — Srul Irving Glick (b.1934)
- Cantorial Chant
- Chasidic Dance
- Hora
- Lullaby
- Dialogue
- Circle Dance

*World Premiere -- This work was composed for and dedicated to Kinneret Sagee.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Sagee.

Miss Sagee is a recipient of the Beryl Barns Memorial Award.

This recital is generously supported in part by the Edmonton Composers' Concert Society.

Convocation Hall, Arts Building

Department of Music
University of Alberta

University of Alberta
Department of Music

Concert Band

The ALBERTA BAND ASSOCIATION
in cooperation with the
GREATER EDMONTON TEACHERS' CONVENTION ASSOCIATION
Presents in concert
The NORTHERN ALBERTA JUNIOR HONOUR BAND
Gillian MacKay, conductor
assisted by
THE UNIVERSITY OF ALBERTA CONCERT BAND
Frank Dunnigan , conductor

Friday, February 26, 1999 at 7:30 pm
Eastglen High School Auditorium

Program

Northern Alberta Junior High Honour Band program to be chosen from:

Yorkshire Ballad	James Barnes
Tricycle	Andrew Boysen Jr.
Petty Harbour Bait Skiff	Jim Duff
The Headless Horseman	Timothy Broege
Tame the Savage Sea	Elliot Del Borgo
Three Ayres from Gloucester	Hugh M. Stuart
Rough Riders	Karl L King
Suite from Bohemia	Vaclav Nelhybel
On a Hymn Song of Philip Bliss	David Holsinger
Madurodam	Johan de Meij
Ave Verum Corpus	W.A. Mozart/Buehlman
Dier' In De	Warren Barker
French Canadian Suite	arr. Arnold MacLaughlan

University of Alberta Concert Band program to be chosen from:

Fanfare and Flourishes	James Curnow
Quebec Folk Fantasy	Howard Cable
Dance of the Jesters	Tchaikovsky/Ray E. Cramer
Hobbits (from **Lord of the Rings**)	Johan de Meij
Serenade	Derek Bourgeois
March of the Belgian Paratroopers	Pierre Leeman

1999 Northern Alberta Junior Honour Band
Gillian McKay, conductor

FLUTE
Kathryn Buchkowski, Edmonton
Sandra Leedham, Edmonton
Deepa Maisuria, Edmonton
Gillian McPherson, Slave Lake
Kristan Morin, Rocky Mountain House
Lauren Price, Cold Lake
Joel Wyngaarden, Peace River
Jill York, Edmonton

OBOE
Megan Jones, Edmonton
Charissa Pinnell, Rocky Mountain House

BASSOON
DJ Blayney, Devon
Raya Lindquist, Barrhead

CLARINET
Lindsay Boehme, Cold Lake
Amanda Craig, Barrhead
Laura Dzikowski, Edmonton
Sherry Grimshire, Barrhead
Sally Huang, Edmonton
Kerri Larson, Slave Lake
Darryl Lambert, Wainwright
Laura Neeland, Edmonton
Anna O'Brien, Edmonton
Jennifer Publicover, Edmonton
Alycia Seely, Alder Flats
Sangie Zaitsoff, Peace River

BASS CLARINET
Darielle Corsaro, Wainwright
Melina Doherty, Cold Lake

ALTO SAXOPHONE
Dennis Hettinger, Edmonton
Jennifer Krausher, Edmonton
Lindsey McCook, Lloydminster
Chantelle Sawatzky, Spruce Grove

TENOR SAXOPHONE
Ryan Lau, Edmonton
Stephen Tchir, St. Albert

BARITONE SAXOPHONE
Cody Kihn, Slave Lake
Laura Rock, Edmonton

TRUMPET
Ashley Clelland, Edmonton
Robyn Desfosses, Peace River
Mandy Detert, Barrhead
Breanne Graham, Cold Lake
Elysia Hunt, St. Albert
Adam Jocksch, Edmonton
Stephen Kirkham, Edmonton
Jennifer McBeth, Barrhead
Talia Nickonchuk, Nampa

HORN
Heather Christie, Jasper
Julie Foerger, Wainwright
Angela Hevey, Edmonton
Jenna Silvey, Wainwright
Jotheny Thanabalasingam, Edmonton

TROMBONE
Ryan Argue, St. Albert
Ryan Armstrong, Loydminster
Sonja Hoag, Barrhead
Marc Huot, St. Albert
Carsten Rubeling, Rocky Mountain House

EUPHONIUM
Carolyn Megyesi, Edmonton
Jennifer McClain, Cold Lake

TUBA
Troy Majewski, Edmonton
David McCormick, Edmonton
Sarah Rossman, Barrhead
Chris Sokalofsky, Lloydminster

PERCUSSION
Patrick Birtles, Edmonton
Ryan Laslop, Devon
Sonia McLaughlin, Edmonton
Danielle Rivait, Edmonton
Courtney Strang, Cold Lake

1998-99 University of Alberta Concert Band
Frank Dunnigan, Director

PICCOLO
Lisa Skeels

FLUTE
Sarah Bouthillier
April Diver
Heather Dunnigan
Katherine Jain
Chelle Jerome
Anke Kelker
Angelica Nickel
Carmen Ouelette
Jennifer Rae
Melissa Ratcliff
Vanlee Tran
Alexis Warren

OBOE
Heather Davis
Krista Dyck

BASSOON
Yuka Asai
Wendy Gall

E-FLAT CLARINET
Lyndsey Cohen

CLARINET
Corrina Jackson
Angela Jacobs
David Lee
Mike Stansberry
Corinna Sundquist
Philip Stein
Ruth Wong
Eric Yeh

BASS CLARINET
Shannon Haggerty

ALTO SAXOPHONE
Adam Eccles
Dawn Greenwald
Allison Kwan
Sarah Mackey
Erin Rogers

TENOR SAXOPHONE
Christine van Dyk
Jackson Lee
Marshall Tindall

BARITONE SAXOPHONE
Melissa Moser

TRUMPET
Jeff Bryant
Karl Coulthard
Christy Filgate
Lisanne Sissons
Norman Stein
Liam Stewart

HORN
Gail Allison
Marc Audy
Rozlyn McInnis
Mary O'Connell
Sophie Wilderdijk

TROMBONE
John Benzies
Curtis Farley
Ryan Kerner
Paul Moffatt

EUPHONIUM
Kolin Murray
Jorgianne Talbot

TUBA
Adam Johnson

PERCUSSION
Tyrn Armstrong
Heather Bo-Lassen
Roy Coulthard
Carmen Gibbs
Nicholas Jacques
Stephen Reichenauer

Upoming Events:

Saturday, February 27 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Guest Artist Recital: **Alma Coefman, flute,** with **William Street, saxophone**, and **Roger Admiral, piano**. Program will include works by Roussel, Fujita, Schumann, Milhaud, Morel, Doppler, Bolling, Chopin, Rouse, Lauba, Rolin., and Piazzolla.

Monday, March 1 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music

Monday, March 1 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult,$5/student/senior

The GMCC and U of A Jazz Bands Concert. Ray Baril and Tom Dust, directors. *Salute to the Bands* - a tribute to the great swing bands of the 1930s and 1940s featuring music of Goodman, Herman, James, Dorsey, Kenton, Ellington and many more.

Wednesday, March 3 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

Chamber Winds Concert. Malcolm Forsyth, director. Program will include works by Mozart, Handel and Richard Strauss.

Friday, March 5 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Music at Convocation Hall Series featuring faculty members **Gerald Onciul (French horn), Diane Persson (bassoon), Sylvia Shadick-Taylor (piano), Allison Storochuk (clarinet), Hiromi Takahashi (oboe), Russell Whitehead (trumpet), and Shelley Young (flute)**, in a concert of French music by Ibert, Hubeau, Poulenc and Cesar Franck.

Saturday, March 6
6:30 pm Cocktails, 7:30 pm Dinner
Imperial Ballroom, Hotel Macdonald.
Admission: $60, $30 tax-credited donation

The Madrigal Singers present their annual **Dinner Concert/Auction**. All proceeds from this event will go toward the current Ireland Tour Project. For further information, please call 492-5306 or contact the Department of Music at 492-0601.

Sunday, March 7 at 2:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Deirdre Brown, piano.** Program will include works by Janáček, Mozart and Brahms.

Sunday, March 7 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Faculty Recital featuring **Jan Berry, saxophone, with Roger Admiral, piano, and Anne Scott, cello**. Program will include works by Albright, Engebretson, JA Lennon, and Husa.

Saturday, March 13 at 7:00 pm
Bonnie Doon Community League
9240 - 93 Street
Admission: $15/adult, $12/student/senior

"Lands of Songs". The University of Alberta Concert Choir Fund Raising Event featuring the **University of Alberta Concert Choir, Ukrainian Centennial Men's Chorus and Dances of Universal Peace.** For further information, please call 492-2384 or 986-6370.

Upcoming Events (continued):

Sunday, March 14 at 2:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Jolaine Kerley, soprano**. Program to be announced.

Sunday, March 14 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

The University of Alberta Academy Strings. Tanya Prochazka, conductor. Program will include works by F Mendelssohn, Burak, Tchaikovsky, and Bach with **viola soloists Brianne Archer and Sheldon Person**.

Monday, March 15 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Jennifer Goodine, organ.** Program to be announced.

Wednesday, March 17 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce Pier, director. Program will include works by Spake, Britten, Mercello, and Camphouse.

Friday, March 19 at 5:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Visiting Artist Recital featuring **Jonathan Hilton, saxophone.** Program to be announced.

Saturday, March 20 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Susan Ward, piano.** Program to be announced.

Monday, March 22 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music

Monday, March 22 at 3:00 pm
Tuesday, March 23 at 10:00 am
Convocation Hall, Arts Building
Admission: [see page 6]

Masterclasses with **world-renowned cellist Janos Starker.**

Tuesday, March 23 at 8:00 pm
Timms Centre foyer
Admission: $10/adult, $5/student/senior

World Music Concert featuring fiddler Frank Leahy and violinist Eduard Minevich in a hilarious revue.

Saturday, March 27 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Faculty Recital featuring **organist Marnie Giesbrecht.** The program includes two contemporary works: *Retablo III: Victimae Paschali Laudes* (1997) by American composer Pamela Decker and *La Nuit des Nuits* (Canadian premiere 1993) by French composer Valery Aubertin, and works by Sweelinck, Buxtehude, Bach/Vivaldi, Mendelssohn and Dupré

Upcoming Events (continued):

Sunday, March 28 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **John Brough,** choral conducting. Program to be announced.

Monday, March 29 at 12:00 pm
Convocation Hall, Arts Building
Admission: TBA

Visiting Artists Concert featuring **The Winnipeg Singers**, one of the finest chamber choirs in Canada, **under the direction of co-conductors Mel Braun and Victor Pankratz**. Program to be announced.

Friday, April 2 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult,$5/student/senior

Faculty Recital featuring **clarinetist Allison Storochuk** with **pianist Roger Admiral**. Program to be announced.

Wednesday, April 7 at 8:00 pm
John L Haar Theatre
Grant MacEwan Community College
Admission: $7/adult, $5/student/senior

The GMCC and U of A Jazz Bands Concert. Ray Baril and Tom Dust, directors. *Salute to the Bands* - a tribute to the great swing bands of the 1930s and 1940s featuring music of Goodman, Herman, James, Dorsey, Kenton, Ellington and many more. For ticket information, please call 497-4436.

Thursday, April 9 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Concert Choir Concert. Debra Cairns, conductor.
Program to be annnounced.

Sunday, April 11 at 3:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Concert Band Concert. Frank Dunnigan, director.
Program to be announced.

Sunday, April 11 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University Symphony Orchestra Concert. Malcolm Forsyth, conductor.
Program will include works by Berlioz, Beethoven and Dvofak.
Solo violin: David Colwell.

Monday, April 12 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire performed by students from the Department of Music.

Monday, April 12 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Student Composers' Concert featuring recent works by student composers at the University of Alberta.

department of Music

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Music At Noon
Convocation Hall Student Recital Series

Monday, March 1, 1999 at 12:10 pm

La nativité du Seigneur (1935) — Olivier Messaien (1908-1992)
7 - Dieu parmi nous

Michelle Martin, organ

Shepherds of Provence: Divertissement pastoral,
Duet for Oboe and English Horn, Op. 43 (1939) — Eugène Bozza (1905-1991)
1 - Pastorale provençale
2 - Chant des bergers provençaux

Shelly Foster, oboe
Adam Garvin, English horn

Tableaux de Provence: Suite for Saxophone and Piano (1960) — Paule Maurice (1910-1967)
Farandole des jeunes filles
Chanson pour ma mie
La bohémienne
Des alyscamps l'âme soupire
Le cabridan

Laurel Sadownik, alto saxophone
Roger Admiral, piano

In Recital

Michelle Rae Martin, organ

Saturday, March 6, 1999 at 8:00 pm

Fantasie in A (1878)	César Franck (1822-1890)
Sonata No. 3 in D Minor, BWV 527	Johann Sebastian Bach (1685-1750)
I. Andante	
II. Adagio e dolce	
III. Vivace	
From **La Nativite du Seigneur**	Olivier Messiaen
IX. Dieu parmi nous (1935)	(1908-1992)

Intermission

Finlandia, Op. 26 (1899)	Jean Sibelius (1865-1957) Transcr. Herbert Fricker
Variations on a Theme by Paganini for Pedals Alone	George Thalben-Ball (1896-1987)
From **Five Dances for Organ**	Calvin Hampton
I. The Primitives (1982)	(1938-1984)
From **Dix Pièces**	Eugène Gigout
No. 8 Scherzo	(1844-1925)
From **Symphony No. 6**	Louis Vierne
Finale (1930)	(1870-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Martin.

Ms Martin is a recipient of a Johann Strauss Scholarship for Advanced Study of Music in Austria, a Richard Eaton Scholarhip in Music, a Beryl Barns Memorial Award, and a Universiade '83 Scholarhip.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Karen Taylor, clarinet

with
Roger Admiral, piano

Monday, March 8, 1999 at 8:00 pm

Girl With the Flaxen Hair (c.1882) — Claude Debussy (1862-1918)

Pièce en Forme de Habanera (1909) — Maurice Ravel (1875-1937)

Petite Pièce (1910) — Claude Debussy

Abyss of the Birds (1940) — Olivier Messiaen (1908-1992)

The abyss is Time with its sadnesses and tediums.
The birds are the opposite of Time; they are our desire
for light, for stars, for rainbows and for jubilant
outpourings of song! (From the composer's preface to the score.)

Première Rhapsody (1910) — Claude Debussy

Intermission

Two Nursery Rhymes (1921) — Sir Arthur Bliss (1891-1975)

I. The Ragwort
II. The Dandelion

with guest: **Lisa Fernandes, soprano**

Sonata, Op.128 (1945) — Mario Castelnuovo-Tedesco (1895-1968)

I. Andante con moto
II. Scherzo
III. Lullaby
IV. Rondo Alla Napolitana

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Taylor.

Ms Taylor is a recipient of a Beryl Barns Memorial Award and The Peace River Pioneer Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Briana Strachan, flute

assisted by
Judy Loewen, piano

Tuesday, March 9, 1999 at 5:00 pm

Sonata No. 5 in E Minor (1717-1723) — Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Concerto in G Major K.313 (1777) — Wolfgang Amadeus Mozart (1756-1791)
- II. Adagio non troppo

Intermission

Syrinx (for solo flute) (1913) — Claude Debussy (1862-1918)

Sonata "Undine", Op.167 (1885) — Carl Reinecke (1824-1910)
- Allegro
- Intermezzo
- Andante tranquillo
- Finale

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Strachan.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Paul Flowers, French horn

assisted by
Judy Loewen, piano

Wednesday, March 10, 1999 at 5:00 pm

Morceau de Concert, Op. 94 (1887) — Camille Saint-Saëns (1835-1921)
- Allegretto moderato
- Adagio
- Allegro non troppo

Concerto in B-Flat Major, Op. 91 (1950) — Reinhold Gliere (1875-1956)
- Allegro
- Andante
- Allegro vivace

Intermission

Trio for Oboe, Horn, and Piano, Op. 61 (1889) — Heinrich von Herzogenberg (1843-1900)
- Allegretto
- Presto
- Andante con moto
- Allegro

with guests
Victor Houle, oboe
Keith Molberg, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Flowers.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Sarah Tungland, cello

assisted by
Roger Admiral, piano
and
Olivia Walsh, cello

Wednesday, March 10 at 8:00 pm

Sonata for cello and basso continuo No. 6 (c. 1740) — Antonio Vivaldi (1678-1741)
- Largo
- Allegro
- Largo
- Allegro

Élègie (1880) — Gabriel Fauré (1845-1924)

Solo Suite (1928) — Gaspar Cassadó (1897-1966)
- Prelude - Fantasia
- Intermezzo e danza finale

Intermission

Sonata for Cello and Piano in G Minor, Op. 19 (1901) — Sergei Rachmaninoff (1873-1943)
I. Lento - Allegro moderato - Moderato
II. Allegro scherzando
III. Andante
IV. Allegro mosso - Moderato - Vivace

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Tungland.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Naomi Schmold, soprano

assisted by
Kinza Tyrrell Schmidt-Paborn, piano

Thursday, March 11, 1999 at 5:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Stizzoso, mio stizzoso(1733) — Giovanni Battista Pergolesi (1710-1736)
from **La serva padrona**

Kommt ein schlanker Bursch gegangen — Carl Maria von Weber (1786-1826)
from **Der Freischütz** (1821)

Das verlassene Mägdelein (The forsaken maiden) (1889) — Hugo Wolf (1860-1903)
Fussreise (A walk) (1889)
Verborgenheit (Concealment) (1889)

Intermission

Ach, ich fühl's — Wolfgang Amadeus Mozart (1756-1791)
from **Die Zauberflöte** (1791)

From Op.29, **Hermit Songs** (1952-53) — Samuel Barber (1910-1981)
Anonymous 8th-12th century text translated by Howard Mumford Jones and W.H.Auden
- No.5 The Crucifixion
- No.7 Promiscuity
- No.8 The Monk and His Cat

From song cycle **Twelve Poems of Emily Dickinson** (1949-50) — Aaron Copland (1900-1990)
Texts from Poems by Emily Dickinson
- No.3 Why do they shut me out of Heaven?
- No.4 The world feels dusty
- No.5 Heart, we will forget him

"What a movie" from **Trouble in Tahiti** (1953) — Leonard Bernstein (1918-1990)

This recital is presented in partial fulfilment of the requirement for the Bachelor of Music degree for Ms Schmold.

Ms Schmold is a recipient of a Beryl Barns Memorial Award (Undergraduate) and The Edmonton Opera Guild Award.

Stizzoso, mio stizzoso (Angry one, my angry one)
Angry one, you act like the proud one, but it cannot help you. It is necessary at my forbidding then you must be quiet, quiet and not speak. Shhh. Serpina wants it thus! I believe that you understand me, since you have known me for many and many days.

Kommt ein schlanker Bursch gegangen (Should a slender fellow come along)
Should a slender fellow come along, blond haired or dark, bright eyed and rosy cheeked, indeed, one may ogle him! To be sure, one lowers her eyes to her bodice, in the manner of bashful young girls; but one raises them again furtively when the young gentleman isn't watching. Should they even exchange glances, now what danger is there in that? One will not become blind from it, though one will become a little flushed. A little glance here and a glance there, until the mouth also ventures something. He sighs, "Most beautiful one!" She says, "Dearest!" Soon they are bridegroom and bride. Come closer still, dear folks-- do you want to see me in a bridal wreath? "Hey that's a pretty little bride, and the fellow no less attractive!"

Translated by Martha Gerhart

Ach, ich fuhl's (Ah, I feel)
Ah, I feel it; it has vanished--forever gone, the happiness of love! Never will you, blissful hours, come back again to my heart. See, Tamino, these tears flow, beloved one, for you alone. If you do not feel the longing of love, then peace will come to be in death.

Translated by Martha Gerhart

Das verlassene Magdelein (The forsaken maiden)
When stars are shining yet, must I rise and fire make, out of my bed I get, long before daybreak. Often I sit and stare at sparks gaily shining; heavy my heart with care, filled with repining. Ah then, it comes to me, thou faithless lover, that I did dream of thee, the dream is over. Then do my tears fall fast, my eyes are blinded; the day hath dawned at last-- would it were ended!

Fussreise (A walk)
When with my new cut walking staff forth I saunter early over hill and valley, through woods lies my path: then, like birds in their arbour sing with secret thrill, or as grapes of golden color wondrous rapture feel, when the morning sun appeareth: thus my inmost soul doth waken, is with fev'rish longing shaken, in the springtime, in the autumn, strains of paradise he heareth. So art thou not quite so bad, o soul called sinful, as the teachers stern would have it;still dost love and still dost sing and with praise thy voice doth ring, as when first the great world was created, for thy dear creator and thy keeper. If he would but grant me, that my whole life might be full of effort gently tiring, such a perfect morning wand'ring!

Translated by Julia von Bose

Verborgenheit (Concealment)
Tempt me not, o world, again lure me not with joys that perish, let thy heart, unspoken, cherish all its rapture, all its pain. Unknown grief consumes my days, t'is with eyes all veiled by sorrow that, when dawns each hopeless morrow, on the glorious sun I gaze. Only dreaming brings me rest, only then a ray of gladness, sent from Heaven, cheers my sadness lights the gloom within my breast.

Translated by Marie Boileau

Upcoming Events:

Saturday, March 13 at 7:00 pm
Bonnie Doon Community League
9240 - 93 Street
Admission: $15/adult,
$12/student/senior

"Lands of Songs". The University of Alberta Concert Choir Fund Raising Event featuring the **University of Alberta Concert Choir, Ukrainian Centennial Men's Chorus and Dances of Universal Peace.** For further information, please call 492-2384 or 986-6370.

Sunday, March 14 at 2:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Jolaine Kerley, soprano**.
Program to be announced.

Sunday, March 14 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult,
$5/student/senior

The University of Alberta Academy Strings. Tanya Prochazka, conductor. Program will include works by F Mendelssohn, Burak, Tchaikovsky, and Bach with **viola soloists Brianne Archer and Sheldon Person**.

Monday, March 15 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Jennifer Goodine, organ.**
Program to be announced.

Wednesday, March 17 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult,
$5/student/senior

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce Pier, director. Program will include works by Sparke, Britten, Marcello, and Camphouse.

Friday, March 19 at 5:00 pm
Convocation Hall, Arts Building
Admission: $10/adult,
$5/student/senior

Visiting Artist Recital featuring **Jonathan Hilton, saxophone.**
Program to be announced.

Saturday, March 20 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Susan Ward, piano.**
Program to be announced.

Monday, March 22 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music

Monday, March 22 at 3:00 pm
Tuesday, March 23 at 10:00 am
Convocation Hall, Arts Building
Admission per masterclass is
$10/observer/student/senior,
$20/non-student, and
$30 for both classes

Masterclasses with **world-renowned cellist Janos Starker.**

department of Music

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

The Well-Tempered Clavier, Book 1

Thursday, March 11, 1999 at 8:00 pm

The Well-tempered Clavier, Book 1 (1722) — Johann Sebastian Bach (1685-1750)

24 Preludes and Fugues

in C Major, BWV 846	**Adam Johnson**
in C Minor, BWV 847	**Brad Helm**
in C-Sharp Major, BWV 848	**Megan Miller**
in C-Sharp Minor, BWV 849	**Kathryn Davies**
in D Major, BWV 850	**Lisa Bing**
in D Minor, BWV 851	**Hoon-Young Lee**
in E-Flat Major, BWV 852	**Adam Johnson**
in E-Flat Minor, BWV 853	**Carmen Ouellette**
in E Major, BWV 854	**Hoon-Young Lee**
in E Minor, BWV 855	**Deirdre Brown**
in F Major, BWV 856	**Keith Hills**
in F Minor, BWV 857	**Nola Shantz**

Intermission

in F-Sharp Major, BWV 858	**Deirdre Brown**
in F-Sharp Minor, BWV 859	**Carrie Hryniw**
in G Major, BWV 860	**Simone Bauer**
in G Minor, BWV 861	**Toscha Turner**
in A-Flat Major, BWV 862	**Kenneth Hsieh**
in G-Sharp Minor, BWV 863	**Brad Helm**
in A Major, BWV 864	**Dimiter Terziev**
in A Minor, BWV 865	**Dimiter Terziev**
in B-Flat Major, BWV 866	**Jared Samborski**
in B-Flat Minor, BWV 867	**Carrie Hryniw**
in B Major, BWV 868	**Susan Ward**
in B Minor, BWV 869	**Leônor Rondeau**

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Rachelle Melchin, soprano

assisted by
Georgina Williams, piano

Friday, March 12, 1999 at 5:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Nymphs and Shepherds (The Libertine) (1692) Man is for the Woman made (The Mock Marriage) (1695) Music for a while (Oedipus) (1692) Hark! The ech'ing Air (The Fairy Queen) (1692)	Henry Purcell (1659-1695)
Die Lotosblume Op. 25, No.7 (1840) Du bist wie eine Blume Op. 25, No. 24 (1840) Der Nussbaum Op. 25, No. 3 (1840) Widmung Op. 25, No. 1 (1840)	Robert Schumann (1810-1856)
Deh vieni, non tardar (1786) from *Le Nozze di Figaro* Recitative and Aria	Wolfgang Amadeus Mozart (1756-1791)

Intermission

Chanson d'Amour, Op. 27, No. 1 (1882) Après un Rêve (1878) Aurore, Op. 39, No. 1 (1884) Mandoline, Op. 58, No. 1 (1891)	Gabriel Fauré (1845-1924)
Over the Rim of the Moon - Song Cycle (1918) The Ships of Arcady Beloved A Blackbird Singing Nocturne	Michael Head (1900-1976)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Melchin.

Ms Melchin is a recipient of The Vienna Opera Ball Society Scholarship.

Reception to follow in the Arts Lounge.

Translation

Die Lotosblume (The Lotos Flower)
The lotus flower is afraid
Of the splendor of the sun,
And with her head bent low
Dreaming she waits for the night.
The moon, he is her lover,
He wakens her with his light,
And to him she unveils gracefully
Her innocent flower face.
She glows and blooms and shines,
And gazes mutely aloft;
In fragrance she weeps and trembles
With love and the pain of love.

Du bist wie eine Blume (You are like a Flower)
You are like a flower,
So lovely and fair and pure,
I look at you, and sadness
Steals down into my heart.
I feel as if my hands
I should lay upon your head,
Praying that God may keep you
So pure and lovely and fair.

Der Nussbaum (The Nut Tree)
A nut-tree blooms before the house,
Fragrant, airily it spreads its leafy branches wide.
Many lovely blossoms gleam thereon,
Gentle winds are coming, to embrace them heartily.
They whisper always paired in twos,
Bending, bowing gracefully
For a kiss their frail little heads.
They whisper of a maiden,
Who was thinking all night and all day,
But alas! did not know of what,
They whisper, they whisper,
Who can understand such a soft melody?
Whisper of the bridegroom and of next year.
The maiden listens, a breeze stirs the tree;
Yearning, hoping she sinks
Smiling into sleep and dream.

Widmung (Dedication)
Oh you, my soul, oh you, my heart,
Oh you, my delight, oh you, my sorrow,
Oh you, my world wherein I live,
You my heaven into which I soar,
Oh you my grave, wherein deep down
Forever I have laid my sorrow!
You are the rest, you are the peace;
Heaven has destined you for me.
That you love me makes me deem myself worth,
Your gaze has transfigured me to myself,
Your love lifts me above myself,
My good spirit, my better self!

Widmung - Dedication (continued)
You my soul, you my heart,
You my delight, oh you, my sorrow,
You my world wherein I live,
My heaven you, into which I soar,
My good spirit, my better self!

Deh vieni, non tardar (Come Now, Delay Not)
Recitative
At last the moment is near when carefree I shall exult in the embrace of him I worship.
Timid care, be banished from my heart, and come not to disturb my joy.
Oh, how the beauties of this place, of heaven and earth, respond to the fire of my love.
How night furthers my designs!

Aria
Come now, delay not, lovely joy,
come where love calls you to pleasure.
The nocturnal torch shines not yet in heaven;
the air is still murky, and the earth silent.
Here the brook murmers, the breezes play
and with gentle sighing refresh the heart.
Here flowers are laughing, and the grass is cool;
all things beckon to love's delights.
Come, my soul, within this hidden grove.
Come! I would crown your brow with roses!

Chanson d'Amour (Song of Love)
I love your eyes, I love your face,
O my rebellious, o my fierce one,
I love your eyes, I love your lips
Where my kisses will exhaust themselves.
I love your voice, I love the strange
Gracefulness of everything that you say,
O my rebellious one, o my dear angel,
My inferno and my paradise!
I love your eyes, I love you face, 'tiful,
I love everything that makes you beautiful,
From your feet to your hair,
O you, to whom ascend all my desires!

Après un Rêve (After A Dream)
In a slumber charmed by your image
I dreamed of happiness, ardent mirage;
Your eyes were radiant like a sky brightened by sunrise;
You were calling me, and I left the earth
To flee with you towards the light;
The skies opened their clouds for us,
Splendors unknown, glimpses of divine light...
Alas! Alas, sad awakening from dreams!
I call to you, oh night, give me back your illusions;
Return, return with your radiance,
Return, oh mysterious night!

Aurore (Daybreak)
From the gardens of the night the stars fly away,
Golden bees attracted by an unseen honey,
And the dawn, in the distance, spreading the brightness of its canvas,
Weaves silver threads into the sky's blue mantle.
From the garden of my heart, intoxicated by a languid dream,
My desires fly away with the coming of the morn,
Like a light swarm to the coppery horizon,
Called by a plaintive song, eternal and far away.
They fly to your feet, stars chased by the clouds,
Exhiled from the golden sky where your beauty blossomed,
And, seeking to come near you on uncharted paths,
Mingle their dying light with the dawning day.

Mandoline (Mandolin)
The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tenter verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze.

In Recital

Victor Houle, oboe

assisted by
Judy Loewen, piano

Friday, March 12, 1999 at 8:00 pm

Solo pour Hautbois (1898) — Emile Paladilhe (1844-1926)
- Andante
- Allegretto, non troppo

Sonate (1938) — Paul Hindemith (1895-1963)
- i) Munter
- ii) Sehr langsam; Lebhaft; Sehr langsam, wie zuerst; Wieder lebhaft

Concerto in C Minor (ca.1716) — Alessandro Marcello (1684-1750)
- i) Allegro moderato
- ii) Adagio
- iii) Allegro

with guests:
Sarah Tungland, Cello
Iwona Kaminska-Bowlby, Harpsichord

Intermission

Sonatina for Oboe and Piano (1977) — Violet Balestreri Archer (b.1913)
- i) Allegretto moderato
- ii) Andantino piacevole
- iii) Allegretto leggiero

Concerto in C Major, Hob VIIg:C1 (ca.1800) — Franz Josef Haydn (1732-1809)
- i) Allegro spirituoso
- ii) Andante
- iii) Rondo, allegretto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Houle.

Mr Houle is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Jolaine Kerley, soprano

Candidate for the Master of Music degree

with

Jeremy Spurgeon, piano, continuo

Sunday, March 14, 1999 at 2:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Time Stands Still — John Dowland (1563-1626)
It was a time when silly bees could speak
I saw my lady weep

Trevor Sanders, guitar

From **St John's Passion** — Johann Sebastian Bach (1685-1750)
Ich folge dir gleichfalls
Zerfliesse, mein Herze

Kailan Rubinoff, flute
Vic Houle, English horn
Jeremy Spurgeon and Olivia Walsh, continuo

Amor hai vinto — Antonio Vivaldi (1678-1741)

Jeremy Spurgeon and Olivia Walsh, continuo

Intermission

Childhood Memories — Jon Kretcen

Katy Warke, soprano

Auch kleine Dinge — Hugo Wolf (1860-1903)
Du denkst mit einem Fadchen
Ich hab' in Penna einen Liebsten

Tres Morillas — Fernando J Obradors (1897-1945)
Oh, Que buen amor, saber yoglar
La guitarra sin prima
Aquel sombrero de monte
Polo del contrabandista
El vito

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Kerley.

Ms Kerley is a recipient of a Beryl Barns Memorial Award (Graduate) and a John and Logie Drew Graduate Scholarship in Choral Conducting.

Reception to follow in the Arts Lounge.

Translation

Amor, hai vinto/Love, you have won
Love you have won. See, my breast,
shot through by your arrow of beauty.
Now who will care
for my soul, orphaned by grief?
In every vein
I feel my blood run cold
and only troubles and pain keep me alive.
My heart flutters in my breast
with new alarms.
Cruel Chloris! How long must it last,
this terrible severity?

I go from torment to torment
like a little boat
tossed from one towering wave
to another.
The sky thunders and lightens,
the sea is all enraged.
No harbour or shore can be seen-
where can it hope to land?

In such a strange confusion
of whirling thoughts
my mind is twisting and turning.
Now it's calm, now it grows angry,
what will be the end of this lovesickness?
Now I wish I could turn to stone,
now to dust. But, good heavens!
Why ever are you moaning,
untrusting, fickle heart?
Ah! What is your complaint? Surely
you know
in Chorlis's bosom is your haven of rest?

When she turns her face to me again,
my beloved treasure,
then I feel no more agony,
then I start to breathe again.

I fear no more danger,
No more anxiety and pain:
peace settles on my soul
like a calm on the sea.

Ich folge dir gleichfalls mit freudigen Schritten/I follow you with eager steps
I follow you with eager steps
and will not forsake you,
my light and my life.

Show me your way,
urge me on,
ask me to go with you always.

Zerfliesse/Dissolve then
Dissolve then, heart, in floods of tears
as your tribute to our God.
Tell earth and heaven the grievous news,
your Jesus is dead, dead!

Auch kleine Dinge/Even little things
Even little things can calrm us,
Even little things can be costly.
Think how gladly we adorn ourselves with pearls;
They are dearly bought and are but small.
Think how thy is the fruit of the olive tree,
Yet for its goodness it is sought.
Just think of the rose, how small it is,
And you know how sweet is its scent.

Du denkst, mit einem Fadchen/You plan to catch me
You think then, you can catch me with a little thread,
With just one glance enamore me?

I have ensnared others before, those in higher spheres
than you;
You should not trust me...you see me laughing.
Yes, I've caught others, rest assured,
I am in love, but, it so happens, not with you.

Ich hab in penna ainen liebsten/I have a sweetheart
I have a sweetheart living in Penna
And another on the plain of Maremma,
Another in the fair harbour of Ancona,
And to see the fourth one, I travel to Viterbo;
Still another lives in Casentino,
The next here in my own town;
And I have still another in Maggione,
Four in La Fratta, ten in Castiglione!

Tres Morillas/Three Moorish maids
Three Moorish maids bewitched me
in Jaen:
Axa and Fatima and Marien.
Three such graceful maids
went to pick olives
and found them gathered
in Jaen:
Axa and Fatima and Marien.
And found them gathered
and returned dismayed
and pale of face
in Jaen:
Axa and Fatima and Marien.

Three sprightly Moorish maids
went to pick apples
in Jaen:
Axa and Fatima and Marien.

Oh, Que buen amor saber yoglar!/Oh what a beautiful thing, to be able to sing!
Oh, what a beautiful thing, to be able to sing!
Be able to sing with my tamborine,
ran rataplan of the tamborine,
claca tacla of the clarinet,
rau, rau, rau of the guitar,
rin, rin, rin of the violin, to be able to sing!

Oh, what a beautiful thing, to be able to sing with a zamfona
laralay of the zamfona,
the viola with the sweet sound
tacatataca of the tamboril
tin, tin, rin, tin of the anafil and the small trumpet,
to be able to sing!

La guitarra sin prima.../The guitar with no first string
The guitar with no first string
sounds angry,
as I am with you,
because of a certain matter.
Ah! Away!
As I am with you.
'What can it be?'

The guitar I play
has no first string,
but it has bass strings
of finest silver.
Ah! Away!
But it has bass strings.
'What can it be?'

Aquel sombrero de monte/That mountain hat
That mountain hat
made of palm leaves,
ah! the river snatched it from me,
ah! the water snatched it from me.

I grieve for a coloured band
I put on it.
No longer must I keep my field
By the river bank.

Little by little it was going,
and now no more is left me.
Ah! the river snatched it from me.
Ah! the water snatched it from me.

Polo del contrabandista/Song of the smuggler
I am the smuggler
and do as I please.
I challenge everyone
and fear no one.
Ay! Jaleo! My girl!

Who will buy from me
some black thread!
My horse is tired.
Ay!
And I run beside it.

Ay! The night patrol approaches
and they're starting to shoot.
Ay! My little horse,
My sprightly horse!

Ay! Jaleo! They're catching up with us!
Ay! Get me out of this mess!
Ay! Ay!
Ay! Jaleo! My girl!
Who will buy from me
Some black thread!

El vito/El vito(A dance)
An old woman is worth a real
and a young girl two cuartos,
but as I am so poor
I go for the cheapest.

On with the dancing,
on with the dancing, ole!
Stop your teasing, sir,
else I'll blush! Ay!

Thank you to Ondrej Golias for the Bach realizations.

In Recital

Christopher Hodge, trumpet

with
Judy Loewen, piano

Tuesday, March 16, 1999 at 5:15 pm

Concerto for Trumpet (1803) — Johann Nepomuk Hummel (1778-1837)
- Allegro con spirito
- Andante
- Rondo

Sonata for Trumpet and Piano (1959) — Halsey Stevens (b.1908)
- Allegro moderate
- Adagio tenero
- Allegro

Intermission

* Concerto for Trumpet [orig for violin] — Giuseppe Tartini (1692-1770)
- Allegro
- Andante
- Allegro grazioso

Concerto for Trumpet (1949) — Alexander Arutunian (b. 1920)

* Catalogued by Minos Dounias as No. 53

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Mr Hodge

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Laurie Shapka, trombone

assisted by
Jamie Burns, piano
with guests
Amity Mitchell, flute
and
Paul Flowers, horn

Tuesday, March 16, 1999 at 8:00 pm

Andante et allegro (1935) — Joseph Édouard Barat (b.1882)

Villanelle (1906) — Paul Dukas (1865-1935)

Soloist: **Paul Flowers, French horn**
assisted by **April Ramsay, piano**

Concerto for Trombone and Band (1877) — Nikolay Rimsky-Korsakov (1844-1908)
I. Allegro vivace
II. Andante cantabile
III. Allegretto

Intermission

Concertino, Op. 4 (1834) — Ferdinand David (1810-1873)
II. Andante marcia funebre

Après un rêve (1878) — Gabriel Fauré (1845-1924)

Kokopeli (1990) — Katherine Hoover (b. 1937)

Soloist: **Amity Mitchell, flute**

Morceau symphonique (1902) — Alexandre Guilmant (1837-1911)

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Gaylene Kong, piano

Thursday March 18, 1999 8:00 p.m

French Suite No.5, BWV 816 (1722) Allemande Courante Sarabande Gavotte Bouree Loure Gigue	Johann Sebastian Bach (1685-1750)
Arabesque No.1 (1891) Arabesque No.2 (1891)	Claude Debussy (1862-1918)
Sonata, K.333 (1783) Allegro Andante Cantabile Allegretto Grazioso	Wolfgang Amadeus Mozart (1756-1791)

Intermission

Polonaise Fantasie, Op. 61 (1845)	Frédéric Chopin (1810-1849)
Nocturne, Op.15, No.2 (1830) Etude, Op.25, No.7(1836)	Frédéric Chopin
Ballade, No.1, Op.23 (1831)	Frédéric Chopin

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kong.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Laurel Sadownik, saxophone

assisted by
Roger Admiral, piano

Saturday, March 20, 1999 at 2:00 pm

Tableaux de Provence:
Suite pour Saxophone et Orchestra ou Piano (1954-59) — Paule Maurice (1910-1967)

I. Farandole des jeunes-filles
II. Chanson pour ma mie
III. La bohemienne
IV. Des Alyscamps I'ame souspire
V. Le cabridan

Cadenza: pour Saxophone et Piano (1974) — Lucie Robert (b.1936)

Intermission

Caprice en forme de valse (1950) — Paul Bonneau (b.1918)

Saxophon Concerto (1958) — Erland von Koch (b.1910)

I. Allegro moderato
II. Andante sostenuto
III. Allegro vivo

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Sadownik.

Ms Sadownik is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Craig McLauchlan, trumpet

assisted by
Roger Admiral, piano
Adam Garvin, English horn
Jamie Burns and **Neil Barton, trumpets**

Saturday, March 20, 1999 at 5:00 pm

Fanfare For St. Edmundsbury (1959)	Benjamin Britten (1913-1976)
With Guests **Neil Barton** and **Jamie Burns, trumpets**	
Romanze	Gustav Cords (1870-1951)
Stars in a Velvety Sky	Herbert L Clarke (1867-1945)
Concerto in E-Flat Major (1803) Andante Allegro Con Spirito	Johann Nepomuk Hummel (1778-1837)
Intermission	
Sonata (1980) Theme and Variations Andante Allegro spumante	Norman Dello Joio (b. 913)
Believe Me if All Those Endearing Young Charms Trad. Irish, Scottish English	Arr. Donald Hunsburger
Quiet City (1940)	Aaron Copland (1900-1990)
With Guest **Adam Garvin, English horn**	
Rondeau (1729)	Jean-Joseph Mouret (1682-1738) Arr. A Lowrey

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

Music At Noon
Convocation Hall Student Recital Series

Monday, March 22, 1999 at 12:10 pm

Sonata for Violoncello and Piano in A Major, Op. 69 (1808) — Ludwig van Beethoven (1770-1827)
Allegro, ma non tanto

Sarah Tungland, violoncello
Nola Shantz, piano

Scherzo in C-Sharp Minor, Op. 39 (1839) — Frédéric Chopin (1810-1949)

Adam Johnson, piano

Ballade in F Minor, Op. 38 (1836-39) — Frédéric Chopin

Simone Bauer, piano

Elégie pour cor et piano (1957) — Francis Poulenc (1899-1963)

Marino Coco, French horn
Judy Loewen, piano

Sonata for Flute and Piano (1958) — Francis Poulenc
Allegro malinconico
Cantilena
Presto giocoso

Lindsay Griffin, flute
Judy Loewen, piano

In Recital

Kevin Marsh, classic guitar

Monday, March 22 at 8:00 pm

Prelude No.5 in D Major (1940) Choros No.1 (1920) Gavotte-Choro (1908-1912)	Heitor Villa-Lobos (1887-1959)
Vals Op.8 No.4 (1923) Julia Florida (1938) Maxixe (rec.1928)	Agustin Barrios-Mangore (1885-1944)

Intermission

Burgalesa (1928) Sonatina (1953) Allegretto Andante Allegro	Federico Moreno Torroba (1891-1982)

Reception to follow in the Arts Lounge.

Program Notes

The 1900's gave rise to a new generation of artists throughout South America. The role of these artists was to develop a national artistic conscience, where in the past there was difficulty in expression. The most acclaimed of these emerging artists was Heitor Villa-Lobos. Born in Rio de Janeiro in 1897, his father taught him to play cello at an early age. Against his mother's wishes, the young virtuoso secretly took up guitar after his father's death; an instrument that at the time was associated with the lower ranks of society. His exposure to popular musical forms such as the choro remained with him throughout his life and inevitably found their way into his music. These were often coupled with European forms such as the Gavotte, Schottish or Masurka which comprise the Suite Popular Bresilienne. Today the music of Villa-Lobos is regarded as a staple for classic guitar repertoire.

Agustin Barrios-Mangore was born in 1885 in the town of San Juan Bautista de las Misiones, Paraguay. By age 13 he was recognised as a child prodigy and was awarded a scholarship to formally study guitar under Gustavo Sosa Escalada. By 1910 he began to tour extensively playing small towns and villages in South America. By 1932 began billing himself as 'Nitsuga Mangore-the Paganini of the guitar from the jungles of Paraguay.' The name Nitsuga (which is simply the composers name spelled backwards) was eventually abandoned and was to remain Agustin Barrios-Mangore. Unfortunately during Barrios' lifetime he did not enjoy the acclaim that he is renowned for today. John Williams is quoted as saying that never in the history of the guitar has there been a virtuosic guitarist/composer of such magnitude as Barrios; his accomplishments on the guitar dwarf that of Villa-Lobos and others.

At the same time in Europe, a young classic guitarist by the name of Andres Segovia began a concert career. His role became the sole force in the legitimization of the classic guitar. Unlike Barrios who performed his own compositions, Segovia sought out and encouraged new composers to expand the repertoire of the instrument. Among the first of these composers was Federico Moreno Torroba. Working together for many years, Torroba and Segovia increased the repertoire for the guitar. Segovia provided fingerings and insight about the instrument's abilities and in return the compositions Torroba wrote were in dedication to Segovia. Today there probably is not a country in the world that Segovia did not perform in; it is to his efforts that the classic guitar is now recognised as a serious instrument.

Convocation Hall, Arts Building

Department of Music
University of Alberta

Cello Masterclass

with

Mr. Janos Starker

March 22nd and March 23, 1999
Convocation Hall
University of Alberta

Cello Masterclass
with

MR. JANOS STARKER

Monday, March 22nd
and
Tuesday, March 23, 1999
Convocation Hall
University of Alberta

Monday, March 22nd, 3:00 p.m.

3:00 Haydn: Concerto in D Major, First Movement
Sarah Cuming, cello
Roger Admiral, piano

3:40 Dvorak: Concerto in B Minor, First Movement
Paul Radosh, cello
Ayako Tsuruta, piano

- Break -

4:40 Bach: Fourth Suite in Eb Major, Allemande and Courante
Susannah Chung, cello

5:20 Boccherini: Sonata in A Major, Adagio and Allegro
Alex Kim, cello

Tuesday, March 23, 9:00 a.m.

9:00 Elgar: Cello Concerto, First Movement
Amy Tucker, cello
Roger Admiral, piano

9:40 Haydn: Concerto in D Major, First Movement (exposition and development)
Kerri McGonigle, cello
Roger Admiral, piano

- Break -

10:40 Bach: Second Suite in D Minor, Prelude and Sarabande
Olivia Walsh, cello

11:20 Haydn: Concerto in C Major, First Movement
Jeff Faragher, cello

Tanya Prochazka, Professor of Music at the University of Alberta wishes to thank the following sponsors for their generosity and interest in making these classes a reality:

Ostrem Chemicals
The Hungarian Cultural Society
Hotel MacDonald
Holes Greenhouse
Bistro Praha
Music Department, U of A
The Czardas Ball Committee
Dean of Arts, U of A
The Cellists of Edmonton and their supporters

MR. JANOS STARKER

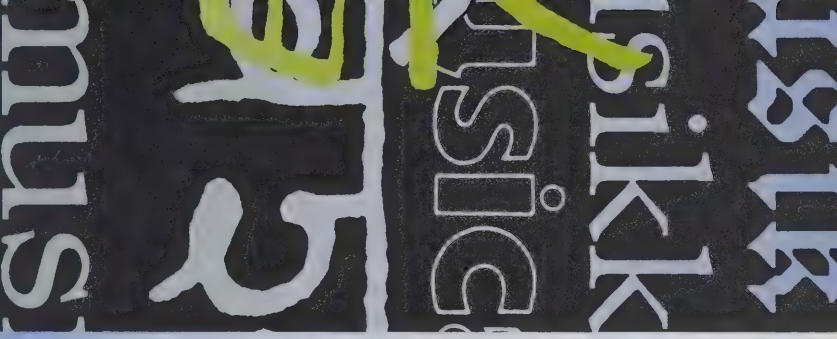
Universally acknowledged to be one of the great virtuoso cellists of our time and a performing artist and teacher of worldwide influence, Janos Starker, with his peerless technical mastery, intensely expressive playing, great communicative power and musical intelligence, is recognized throughout the world as one of the supreme musicians of the 20th century.

Mr. Starker began his study of the cello in his native Budapest at the age of six, and at eight years old was teaching his first pupil and performing in public by the time he was eleven. His early career followed a maturing process that took him through study at Budapest's Franz Liszt Academy of Music and to the positions of first cellist with the Budapest Opera and that city's Philharmonic Orchestra.

In 1948 he emigrated from Hungary to the United States, where he subsequently held, in turn, the post of principal cellist with the Dallas Symphony, the Metropolitan Opera and the Chicago Symphony Orchestra under Fritz Reiner. In 1958 he joined the faculty of the School of Music at Indiana University, Bloomington. In the same year, Janos Starker resumed his international solo career. He was the first recipient of the Tracy M. Sonneborn Award, an honor given by the University to a faculty member who achieved distinction both as a teacher and as an artist.

When not touring or recording Janos Starker holds the title of Distinguished Professor at Indiana University, where his classes have attracted string players from around the world for forty years.

Mr. Starker has amassed a recording catalog of more than 165 works on various international labels and has garnered several awards as a result. Mr. Starker's two-CD set of the complete Bach Suites garnered him a 1998 Grammy Award for Best Instrumental Soloist Performance. Recent recordings include the Hindemith/ Schumann Concertos, Elgar and Walton concertos and the aforementioned Bach Unaccompanied Suites.



WORLD MUSIC CONCERT

TUESDAY 23 MARCH 1999

8:0 PM

FOYER
TIMMS CENTRE FOR THE ARTS

WORLD MUSIC IS YOUR MUSIC!

"The cultural pot-pourri which is Canada.."

"Canada is a rich collage of cultural diversity..."

"Life in Alberta is enriched by its diverse cultural heritage..."

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. In the Department of Music at the University of Alberta, this desire is given expression each year in its annual World Music Concert. For eleven years the World Music concerts have honored the late **Moses Asch** and the **Asch** family on the occasion of their donation of the complete catalogue of Folkways recordings, henceforth known as the Moses and Frances Asch Collection. Moses Asch was the founder of Folkways Records, the world's largest commercially available collection of folk and tribal music.

The objectives of the World Music Concert are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology – the study of ethnic musics – is demonstrated through the activities of a full-time faculty member whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. The Department is excited at the prospect of being able to appoint a second full-time faculty member in Ethnomusicology this July. Second, the World Music Concert series provides a forum for exposure of ethnic music to Edmonton and area audiences. A third objective – to catalogue the entire Folkways Collection - has already been achieved. As a result, the knowledge base of ethnic musics is being expanded and traditions preserved in concrete form; a legacy for the future.

THIS EVENING'S PROGRAM

When Frank Leahy and Eduard Minevich perform their hilarious revue, *Bending the Bows*, it's enough to make Charlie Chaplin laugh and give Victor Borge the giggles! Carnegie Hall will welcome them this spring. Tonight you will have a unique opportunity to go "behind the scenes" with them and learn about the very different traditions which inspire their work.

FRANCIS J LEAHY

If ever there was a renaissance man who was known as one of this country's greatest old tyme fiddle players, Frank Leahy's name would be at the top of the list. As well as being a past Canadian National Fiddle Champion, Mr. Leahy holds a Bachelor of Science degree and a Bachelor of Music degree. His unique combination of talents have led him to achieve national notoriety as a musician, composer, actor and playwright. He is in constant demand to adjudicate fiddle and violin competitions across North America. His mastery of the full gamut of clogs, jigs and reels in addition to such other musical forms such as jazz, swing, and classical, has made him a pioneer in the field of versatility. Recently the greatest honour in Canadian folk music was bestowed upon Frank as he was chosen to play *Don Messer's* violin. 1998 marked the 25th anniversary of *Messer's* death, and his violin remained with his family since that time, unplayed, until Frank Leahy was chosen as its new owner. Frank is delighted to be a part of the Centre for Ethnomusicology's World Music Concert. Frank lives in Waterloo, Ontario, with his wife Lisa and their children Maria, Brianna, Jasmine, Philip, Joseph and Basil.

EDUARD MINEVICH

Born in the USSR, Eduard Minevich studied violin at the prestigious Leningrad Conservatory. Having received his Postgraduate Diploma as Orchestra Soloist in 1972, Mr Minevich joined the Leningrad Concert Orchestra as soloist and concertmaster and also gave solo recitals and performed with a leading quartet until his emigration to Canada in 1975. In 1976 he became Concertmaster with Orchestra London Canada, a post he held for eleven years. In 1987, Mr Minevich was appointed Concertmaster of the Kitchener-Waterloo Symphony Orchestra, and first violin with the Canadian Chamber Ensemble. He retained that post until 1997, when he left to pursue his solo career. In 1988 he was appointed Adjunct Professor of Violin at Wilfrid Laurier University. Mr Minevich was a featured soloist many times with the K-W Symphony and also developed his own pops programme, *From Jazz to Gypsy,* which he has performed with orchestras across Canada. *From Jazz to Gypsy* was filmed for television specials with the K-W and Thunder Bay Symphonies. Minevich's second show, *Romancing the Violin,* has also been performed nationally to rave reviews. In 1994 Mr. Minevich released a cross-over CD with Canadian National Fiddle Champion Frank Leahy entitled ***Bending the Bows.*** The live show has been performed with orchestras and in theatres across Canada and has been followed by a second hit ***Road to Carnegie Hall.***

Muzyk
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tuetuging pandai dig
musica del mundo
Alheims tónlist
WORLD MUSIC

SENIOR RECITAL

Presented By

Tammy Morrison, Percussion

Saturday, March 27, 1999

5:30 p.m.

Convocation Hall, University of Alberta

Department of Music
University of Alberta

A Little Prayer (1981)
Marimba
Evelyn Glennie
(b. 1968)

Suite For Timpani (1974)
I Fanfare
II Canon
III Scherzo
IV Finale
Richard Peterson
(b. 1934)

Wind Across The Mountains
Marimba
Keiko Abe
(b. 1937)

Intermission

Rhythm Song
Marimba
Paul Smadbeck
(b. 1955)

English Suite (1973)
Prelude
Bouree I
Bouree II
Gigue
Multi-percussion
William Kraft
(b. 1923)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music Degree for Ms. Morrison.

Please join me after for a reception in the Arts Lounge!

Thank you for coming.

Marnie Giesbrecht, organ

Saturday, March 27, 1999
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Praeludium in E Major — Dietrich Buxtehude (1637-1707)

Est-ce Mars — Jan Pieterszoon Sweelinck (1562-1621)

Concerto in D Minor — Johann Sebastian Bach (1685-1750)
(arr. Vivaldi Concerto L'estro Armonico, Op. 3, No.11)
Allegro Adagio-Allegro
Largo e spiccato
Allegro

Retablo III: Victimae paschali (1997) — Pamela Decker (b. 1954)

Intermission

Sonata in A Major, Op. 65, No. 3 (1844) — Felix Mendelssohn (1809-1847)
Con moto maestoso
Andante tranquillo

La Nuit des Nuits, poème symphonique — Valery Aubertin (fl. 1993)
The Night of Nights, Symphonic Poem

Litanies (c. 1939) — Jehan Alain (1911-1940)

The Nights of Nights
Motionless tears
Symphonic poem

Paul Eluard
Translated by Alan Mellor

Eyes ringed as castles are by their ruins

Les yeux cernés à la façon des châteaux dans leur ruine

Mile upon mile of seconds.
To seek out actual death.

Des kilomètres des secondes
A rechercher la mort exacte.

O lost pearl of night
Blind tumbling hours when worry inveighs.

O nuit perle perdue
Aveugle point de chute où le chagrin s'acharne.

And in the concord of shared time, suddenly dawned a particular day of a particular year which I could not accept. All the other days, all the of the nights, but that day I suffered too much.

Et dans l'unité d'un temps partagé, il y eut soudain tel jour de telle année que je ne pus accepter. Tous les autres jours, toutes les autres nuits, mais ce jour-là j'ai trop souffert.

Marnie Giesbrecht is Associate Professor of Music (organ performance and related subjects) at the University of Alberta and Associate Chair of the Department of Music. A graduate of the University of Alberta, the Mozarteum in Salzburg and the Eastman School of Music, Dr Giesbrecht has performed frequently in Canada, the United States, Europe, and South Africa. She has recorded two compact discs with Joachim Segger: "Dancing Ice: Solo and Duo Canadian Organ Music" (1993) and "Transcriptions for Two: Firebird" (1997) and can also be heard on the Edmonton Composers' Concert Society disc "Northern Arch." Marnie Giesbrecht is National First Vice President of the Royal Canadian College of Organists, and Chair of the College's National Education Committee.

Upcoming Events:

Sunday, March 28 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **John Brough,** choral conducting. Program will include works by Stanford, Vaughan Williams, Wilkinson, de Victoria, Schütz, and Schubert.

Monday, March 29 at 12:00 pm
Convocation Hall, Arts Building
Admission: Donation at the door

Visiting Artists Concert featuring **The Winnipeg Singers**, one of the finest chamber choirs in Canada, **under the direction of co-conductors Mel Braun and Victor Pankratz**. Program to be announced.

Friday, April 2 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult,$5/student/senior

Faculty Recital featuring **clarinetist Allison Storochuk** with **pianist Roger Admiral**. Program will include works by Bolcom, Brahms, Rogers, Mandat, and Tremblay.

Wednesday, April 7 at 8:00 pm
John L Haar Theatre
Grant MacEwan Community College
Admission: $7/adult, $5/student/senior
For ticket information,
please call 497-4436.

The GMCC and U of A Jazz Bands Concert. Ray Baril and Tom Dust, directors. *Salute to the Bands* - a tribute to the great swing bands of the 1930s and 1940s featuring music of Goodman, Herman, James, Dorsey, Kenton, Ellington and many more.

Friday, April 9 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Concert Choir Concert. Debra Cairns, conductor. Program will include works by Schütz, Lassus, Brahms, Mendelssohn, Schafer, Górecki, and Somers.

Sunday, April 11 at 3:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Concert Band Concert. Frank Dunnigan, director.
Program to be announced.

Sunday, April 11 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University Symphony Orchestra Concert. Malcolm Forsyth, conductor.
Program will include works by Berlioz, Beethoven and Dvořak.
Solo violin: David Colwell.

Monday, April 12 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire performed by students from the Department of Music.

Monday, April 12 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Student Composers' Concert featuring recent works by student composers at the University of Alberta.

department of Music

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

An Evening of Brass

Featuring

Roderick Ian MacGillivray, bass trombone

assisted by

Judy Loewen, piano

with Guest Artists

Trombone Quartet

Brass Quintet

Monday, March 29, 1999
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Andante, Op. 64 (1950) — Alexander Tcherepnin (1897-1977)

Three Little Pieces (1938) — Paul Hindemith (1895-1963)

I. Mäßig schnell, munter
II. Langsam
III. Lebhaft

Achieved is the Glorious Work — Franz Joseph Haydn (1732-1809)
from the "Creation" for Trombone Quartet (1799)
with Guest Artists
Trombone Quartet
Russell Bain, bass trombone
Curtis Farley, bass trombone
Roderick I MacGillivray, bass trombone
Walter Rayne, bass trombone

Chorale from "Prince Igor"
for Trombone Quartet (1965) — Alexander Borodin (1834-1877)
Arranged for Trombone Quartet by AYankelvich
with Guest Artists
Trombone Quartet
Russell Bain, bass trombone
Curtis Farley, bass trombone
Roderick I MacGillivray, bass trombone
Walter Rayne, bass trombone

Sonata for Bass Trombone and Piano (1976) — Alec Wilder (1907-1980)

I. Energetically
II. (no title)
III. (no title)
IV. (no title)
V. Swinging

Adagio for Strings (1986) — Samuel Barber (1910-1981)
Transcribed for Brass Quintet by Stephen McNeff
with Guest Artists
Brass Quintet
Chris Hodge, trumpet
Neil Barton, trumpet
Paul Flowers, horn
Megan Hodge, trombone
Roderick I MacGillivray, bass trombone

Aphorisms for Brass (1971) — Malcolm Forsyth (b. 1936)

I. Short and Pithy
II. Slow and Wistful
III. Fast and Fluent

with Guest Artists

Brass Quintet
Chris Hodge, trumpet
Neil Barton, trumpet
Paul Flowers, horn
Megan Hodge, trombone
Roderick I MacGillivray, bass trombone

Mr MacGillivray is the recipient of the Jean Ibsol Soper Graduate Memorial Award in Music and Tuition Scholarship from the University of Alberta.

Please join us for a reception in the Arts Lounge following the performance.

Upcoming Events:

Friday, April 2 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult,$5/student/senior

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Admission: $7/adult, $5/student/senior

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Sunday, April 11 at 3:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University of Alberta Concert Band Concert. Frank Dunnigan, director. Program to be announced.

Sunday, April 11 at 8:00 pm
Convocation Hall, Arts Building
Admission: $7/adult, $5/student/senior

The University Symphony Orchestra Concert. Malcolm Forsyth, conductor. Program will include works by Berlioz, Beethoven and Dvořak. **Solo violin: David Colwell.**

Monday, April 12 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire performed by students from the Department of Music.

Monday, April 12 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Student Composers' Concert featuring recent works by student composers at the University of Alberta.

Friday, April 23 at 8:00 pm
Convocation Hall, Arts Building
$10/adult, $5/student/senior

Music at Convocation Hall Series featuring faculty members **Stéphane Lemelin, piano**. Program will include works by Beethoven and Schumann.

Sunday, April 25 at 8:00 pm
Place: TBA
Admission: TBA

The University of Alberta Madrigal Singers Concert Tour Concert. Leonard Ratzlaff, conductor. Program to be announced.
For more information, please call 492-5306.

Saturday, May 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Chamber Music Concert featuring faculty member **Janet Scott Hoyt, piano**, and guests. Program to be announced.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Jody Warwaruk, soprano

assisted by
Roger Admiral, piano

Tuesday, March 30, 1999 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Gia il sole dal Gange (Poet: Felice Parnasso)	Alessandro Scarlatti (1660-1725)
Se tu m'ami (Poet: Paolo Antonio Rolli)	Alessandro Parisotti (1853-1913)
Quella fiamma (Poet unknown)	Bendetto Marcello (1686-1739)
Caro mio ben (Poet unknown)	Tommaso Giordani (1730-1806)

Die Forelle, Op. 32 (1817) (Poet: Schubart) Litanei (1816) (Poet: Jacobi) Seligkeit (1816) (Poet: Holty) Gretchan am Spinnrade, Op. 2 (1814) (Poet: Goethe)	Franz Schubert (1797-1828)

Intermission

Allerseelen , Op. 10, No. 8 (1882-83) (Poet: von Gilm) Die Nacht, Op. 10, No. 3 (1882-83) (Poet: von Gilm) Zueignung, Op. 10, No. 1 (1882-83) (Poet: von Gilm)	Richard Strauss (1864-1949)
From The Arnold Book of Old Song (1947) Drink to Me Only with Thine Eyes (18th century English melody, poet: Johnson) Ye banks and braes (Old Scottish Melody, poet: Burns) Over the Mountains (Old English melody, poet: Percy)	Roger Quilter (1877-1953)
From *La Boheme* (1896) Mi chiamano Mimi From *Gianni Schicchi* (1918) O mio babbino caro	Giacomo Puccini (1858-1924)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Warwaruk.

Ms Warwaruk is a recipient of a Beryl Barns Memorial Award (Undergraduate).

This recital is dedicated to the memory of her father Matt Warwaruk (1933-1997).

Translation

Gia il sole dal Gange/The sun from the Orient
Already the sun sparkles in the East
more brightly and dries every drop of the weeping dawn.
With a gilded ray it adorns every blade of grass with dew,
and it paints the stars of the sky in the field.

Se tu m'ami/If you love me
If you love me, if you sigh only for me, kind shepherd
I feel sorrow for your suffering;
I feel pleased that you love me.
But if you think that I must love only you, little shepherd,
you are easily subject to self-deception.
Today Silvio chooses a beautiful red rose,
but with the excuse that the thorns prick,
he will despise it tomorrow.
The advice of men, I myself won't follow.
Just because the lily pleases me, I won't despise the
other flowers.

Quella fiamma/Flames within me
My joyful ardor,
whether near or far distant from thee I tarry,
Unchangd and constant ever
For thee, O my beloved, shall languish never.
That flame which sets me on fire pleases my soul so much
that it will never be extinguished,
and if fate returns me to you,
lovely rays of the beautiful sun,
my soul does not desire any other light
nor will it ever want any other.

Caro mio ben/Ah, dearest love
My dearest beloved, believe me at least,
without you my heart languishes.
Your faithful one always sighs;
cruel one, cease so much punishment.

Die Forelle/The Trout
In a clear brooklet, in lively haste,
the wayward trout flashed arrow-like by.
Standing on the bank, contentedly I watched
the jolly little fish swimming the clear brook.

An angler, with rod, stood on the bank,
cold-bloodedly noting the fish's twists and turns.
As long as the water remains so clear, I thought,
he'll never take the trout with his rod.

But at last the thief tired of waiting.
Artfully he muddied the brooklet,
and the next moment, a flick of the rod
and there writhed the fish;
and I, with blood boiling, looked at the deceived one.

Litanei/Litany
Rest in peace, all souls who, anxious torment done,
and sweet dreams ended, weary of life, scarcely born,
are departed from this world: all souls rest in peace!

And who, never rejoicing in the sun,
kept watch on thorns under the moon
to see God in Heavens' pure light, face to face, one day:
all who have departed hence, all souls, rest in peace!

Seligkeit/Bliss
Joys without number bloom in Heaven's hall
for angels and transfigured, as our father taught.
Oh, there would I be, and rejoice eternally!

Sweetly upon all smiles a heavenly bride;
harp and psalter sound, and all dance and sing.
Oh, there would I be, and rejoice eternally!

Here I'll rather stay if Laura look my way
and give a look that says I've to lament no more.
Blissful then with her, I'll stay ever here!

Gretchan am Spinnrade/Gretchen at the Spinning-wheel
My peace is gone, my heart is sore,
never shall I find peace ever more.
Where he is not, there is my grave,
all the world to me is gall.
My poor head is crazed,
my poor wits destroyed.
Only for him I gaze from the window,
only for him I go from the house.
His superior walk, his noble air,
his smiling mouth, his compelling eyes
And his words their magic flow
the press of his hand, and ah, his kiss!
My heart craves for him,
Oh, to clasp and to hold,
and kiss him just as I liked,
and in his kisses pass away!

Allerseelen/All Souls
Set on the table the fragrant mignonettes,
bring in the last red asters, and let us speak of love again,
as once in May.

Give me your hand to press in secret,
if people see, I do not care:
give me but one of your sweet looks,
as once in May

Each grave today has flowers, is fragrant,
for one day of the year the dead are free,
come close to my heart, and so be mine again,
as once in May.

Die Nacht/Night
Night steps from the wood, slips softly from the trees,
gazes about her in a wide arc, now beware.

All this world's lights, all flowers, all colours
she extinguishes, and steals the sheaves from the field.

All that is fair she takes, the silver from the stream,
from the cathedral's copper roof the gold.

Plundered stands the bush, draw closer, soul to soul;
oh, the night, I fear, will steal you, too, from me.

Zueignung/Dedication
Yes, dear soul, you know away from you I'm in torment,
love makes hearts sick, have thanks.

Once I, drinker of freedom, held high the amethyst goblet
and you blessed that draught, have thanks.

And you drove out from it the evil ones,
till I, as never before,
holy, sank holy upon your heart, have thanks!

Mi chiamano Mimi/They call me Mimi
Yes... They call me Mimi, but my real name is Lucia.
My story is brief; on linen or on silk
I do embroidery at home and outside.
I am quiet and cheerful and my hobby
is making lilies and roses.
Those things give me pleasure which have
so much sweet charm,
which speak of love, of springtimes,
which speak of dreams and of fantasies
those things which are called poetry.
Do you understand me?

They call me Mimi. Why, I don't know.
Alone, I make meals at home by myself.
I do not always go to mass
but I pray a great deal to the Lord.
I live alone all alone
there, in a clean little room;
I look out on the rooftops and the sky.
But when the spring thaw comes the early sun is mine...
the first kiss of April is mine!
A rose blooms in a vase...
petal by petal I watch over it!
How delicate, the scent of a flower!
But the flowers that I make, alas,
do not have fragrance!

I would not know how to tell you anything else about me.
I am your neighbor
who comes unexpectedly to interrupt you.

O mio babbino caro/Oh my dear daddy
Oh my dear daddy,
he pleases me; he is handsome!
I want to go to Porta Rossa to buy the right!
Yes, I want to go there!
And if I should love him in vain,
I would go to the Ponte Vecchio,
but in order to throw myself into the Arno!
I am feeling tortured and tormented!
Oh God, I should like to die!
Daddy, have pity!

In Recital

Keith Molberg, piano

Wednesday, March 31 at 8:00 pm

Impromptus Op. 90 (1827) — Franz Schubert (1797-1828)
1. Allegro molto moderato
2. Allegro
3. Andante
4. Allegretto

Intermission

Sonata No. 3 in F Minor, Op. 5 (1854) — Johannes Brahms (1833-1897)
Allegro Maestoso
Andante
Scherzo
Intermezzo (Ruckblick)
Finale

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Molberg.

Mr Molberg is a recipient of a Beryl Barns Memorial Award and The Mary Stinson Prize in Piano Accompaniment.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, April 6, 1999 at 5:00 pm

Clarinet Trio in A Minor, Op. 114 (1891) — Johannes Brahms (1833-1897)
1. Allegro
2. Adagio

Darren Sahl, clarinet
Jeff Faragher, violoncello
Leônor Rondeau, piano

In Darkness for High Voice, Saxophone and Piano (1991) — Roger C Vogel (b. 1947)

Gillian Brinston, mezzo-soprano
Jeff Anderson, saxophone
April Ramsey, piano

Sonata in A Major for Cello and Piano, Op. 69 (1807/08) — Ludwig van Beethoven (1770-1827)
Allegro ma non tanto

Sarah Tungland, cello
Nola Shantz, piano

Sonata in A Major (to Eugene Ysaye) for Violin and Piano (1886) — César Franck (1882-1890)
3. Recitativo - Fantasia
4. Allegretto poco mosso

Mark van Manen violin
Alvena Li, piano

Sonata in G Minor for Cello and Piano, Op. 19 (1901) — Sergei Rachmaninoff (1873-1943)
II. Allegro Scherzando
III. Andante

Paul Radosh - cello
Ayako Tsuruta - piano

A Charm of Lullabies, Op. 41 (1947) — Benjamin Britten (1913-1976)
1. A Cradle Song
2. The Highland Balou
3. Sephestia's Lullaby
4. A Charm
5. The Nurse's Song

Benila Ninan, mezzo-soprano
Carrie Hryniw, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, April 6, 1999 at 8:00 pm

Sonata for Two Pianos and Percussion (1937) — Béla Bartók (1881-1945)
1st Movement (I)

Dimiter Terziev and Susan Ward, piano
Nicole Arendt and Tammy Morrison, percussion

London Trios for Flute , Oboe and Bassoon (1794/5) — Joseph Haydn (1732-1809)
Trio 1, Allegro moderato, Andante, Finale: Vivace
Trio 4 Allegro

Briana Strachan, flute
Shelly Foster, oboe
Ondrej Golias, bassoon

Quintet No.3 for Brass Quintet (ca.1911-1917) — Victor Ewald (1860-1935)
Allegro Moderato
Moderato

Chris Hodge and Neil Barton, trumpets
Paul Flowers, French horn
Megan Hodge, trombone
Rod MacGillivray, bass trombone

Anon. in Love (1936) — William Walton (b. 1902)
1. Fain Would I Change That Note
2. O Stay, Sweet Love
3. Lady, When I behold the Roses
4. My Love, in Her Attire
5. I Gave Her Cakes And I Gave Her Ale
6. To Couple is a Custom

Lisa Fernandes, soprano
Trevor Sanders, guitar

Concertpiece No. 2, Op. 114 — Felix Mendelssohn (1809-1847)
(Edited by Eric Simon)
Presto, Andante, Allegretto grazioso

Kinneret Sagee, clarinet
Ondrej Golias, bassoon
Gaylene Kong, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 7, 1999 at 5:00 pm

Dichterliebe, Op. 48 (1840) — Robert Schumann (1810-1856)

I. Langsam, zart
II. Nicht schnell
III. Munter
IV. Langsam
V. Leise
VI. Ziemlich langsam.
VII. Nicht zu schnell.

Jody Warwaruk, soprano
Chris Bowlby, piano

Rumba (1989) — Stepan Rak (b. 1945)

Pacific Coast Highway (1994) — Andrew York (b. 1958)

Boccherini, intro and Fandango (1799) — Arr. Jeremy Sparks

Randy Kleinmeyer, Michael Lyngstad, Kevin Marsh, and Trevor Sanders, guitars

The Confession Stone (1967) — Robert Fleming (1921-1976)

Nos. 1, 2, 3, 4, 5, 6, 7 (movements untitled)

Julie Golosky, soprano
Gina Williams, piano

Cadenza for Saxophone and Piano (1974) — Lucie Robert (b. 1936)

Laurel Sadownik, alto saxophone
Chris Bowlby, piano

From **Six Elizabethan Songs** (1958) — Dominick Argento (b. 1927)

1. Spring
2. Sleep
3. Winter

Lisa Lowry, soprano
Simone Bauer, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 7, 1999 at 8:00 pm

String Quartet, Op. 10 (1893) — Claude Debussy (1862-1918)
1. Animé et très décidé
2. Assez vif et bien rythmé

David Colwell and Mark van Manen, violins
Brianne Archer, viola
Jeff Faragher, cello

Sonata in C for Cello and Piano, Op. 65 (1960) — Benjamin Britten (1913-1976)
1. Dialogo
3. Elegia
5. Moto Perpetuo

Kerri McGonigle, cello
Mikolaj Warszynski, piano

Trio for Oboe, Horn and Piano, Op. 61 (1889) — Heinrich von Herzogenberg (1843-1900)
1. Allegretto
3. Andante con moto

Keith Molberg, piano
Victor Houle, oboe
Paul Flowers, French horn

Quartet in C Minor for Violin, Viola, Violoncello, and Piano (1855-1875) — Johannes Brahms (1833-1897)
1. Allegro non troppo

Sheldon Person, violin
Diane Leung, viola
Amy Tucker, violoncello
Andrea Botticelli, piano

Sonata in D Minor (1886-8) — Johannes Brahms
1 Allegro (1st Movement)

Maya Rathnavalu, violin
Terry Greenhiaus, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Shaunna Shandro, soprano

assisted by
Roger Admiral, piano

With special guest
Andrij Hornjatkevyč, bandura

Saturday, April 10, 1999 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

From Rosy Bowers
Bess of Bedlam — Henry Purcell (1659-1995)

Ständchen, op. 17 no. 2 (1886)
Allerseelen, Op. 10, No. 8 (1885)
Zueignung, Op. 10, No. 1 (1885) — Richard Strauss (1864-1949)

From **The Telephone** (1947)
Hello, oh Margaret, it's you! — Gian Carlo Menotti (b. 1911)

Trois melodies de 1916: (1916)
La statue de bronze
Daphénéo
Le chapelier — Eric Satie (1866-1925)

Je te veux (1897) — Eric Satie

Intermission

Incantation (1990) — Malcolm Forsyth (b. 1936)

Misjats'na nebi — (Traditional Ukrainian)
Oj chorna, ja sy chorna — (Traditional Ukrainian)
Verkhovyno — (Traditionally Polish, Adapted into Ukrainian)

With special guest, **Andrij Hornjatkevyč, bandura**

From **Don Giovanni** (1787)
Batti, batti, o bel Masetto — Wolfgang Amadeus Mozart (1756-1791)

From **Cosi fan tutte** (1790)
Come scoglio

From **Candide** (1955)
Glitter and Be Gay — Leonard Bernstein (1918-1990)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Shandro.

Reception to follow in the Arts Lounge.

Translation

Ständchen/Serenade
Open up, open up, but softly, my child,
so as to awaken no one from sleep.
The brook hardly murmurs, the wind hardly shakes
a leaf on the bushes and hedges.
Therefore softly, my maiden, that nothing stirs,
simply lay your hand on the latch quietly.
With footsteps, like footsteps of the elves so light,
so as to skip over the flowers,
fly lightly out into the moon-lit night
to slip out to me in the garden.
The flowers slumber around the rippling brook
and so sweetly scented in their sleep, only love is awake.
Sit down, here dusk gathers so mysteriously
under the linden trees.
The nightingale above our heads shall
dream of our kisses,
and the rose, when she awakens in the morning
will glow sublimely from the delights of the night.

Allerseelen/All Souls' Day
Put on the table the fragrant mignonettes,
carry the last red astors here,
and let us again talk of love
like once in May.
Give me your hand, that I may secretly press it,
and if anyone sees it, it makes no difference to me,
give me only one of your sweet glances
like once in May.
Today it blossoms and smells sweet on each grave
one day in the year indeed the dead are free,
come to my heart, that I have you again,
like once in May.

Zueignung/Dedication
Yes, you know it, beloved soul
that I am tormented far from you,
love makes the heart suffer,
thanks to you.

Once I held, the one who delighted in freedom,
high the amethyst cup
and you blessed the drink,
thanks to you.

And exorcised the evil ones therein,
until I, as I had never been,
holy, holy onto your heart I sank,
thanks to you.

La statue de bronze/The bronze statue
The frog in the barrel game
feels bored under the bower at evening.
He is sick of being that statue
about to pronounce a huge word, The Word
He would rather be off with the others

La statue de bronze/The bronze statue (continued)
blowing bubbles of music
with soap from the moon.
At the edge of the russet-tinged water of the wash house,
gleaming through the branches over there,
all day long he gets thrown a pittance of coins
which to him are no avail
and clank in the water-closets of his numbered pedestal.
And in the evening insects sleep in his mouth.

Daphénéo
Tell me, Daphénéo,
what is that tree which has crying birds for fruit?
That tree, Crysaline, is a bird-tree.
Ah!
I thought that nut trees gave nuts.
Yes, Crysaline, nut trees give nuts,
but bird trees give birds.
Ah!

Le chapelier/The Mad Hatter
The mad hatter is astonished to note
that his watch is three days late,
even though he is careful to grease it
always with the best quality butter.
But he lets breadcrumbs fall into the works
and dips his watch into his tea as he will.
That won't make it work any faster.

Je te veux/I want you
I understood your grief, dear love,
and I yield to your wishes, made of me your mistress.
Far from us is wisdom, more is our sadness,
I live for the precious moment when we will be happy.
I want you.
I do not have any regrets and I do not have envy:
Near to you lies my whole life,
that my heart is yours and your lips are mine,
That your body is mine, and that all of my flesh is yours.
Yes, I see in your eyes Divine promise
that your loving heart will look for my caresses.
Entwined forever, burning with the same flames,
in dreams of love we will exchange our two souls.

Incantation
Guide to meaning of Lakota, Sioux
and Chippewa words:

Matakwiask: All my Relations (Lakota)
Mitakuyeoyasin: All my Relations (Sioux)
Shawnodese: Spirit-keeper of the South (Chippewa)
Mudjekeewis: Spirit-keeper of the West (Chippewa)
Waboose: Spirit-keeper of the North (Chippewa)
Wabun: Spirit-keeper of the East (Chippewa)

Misjats' na nebi/Moon in the heavens
Moon in the heavens, the stars sparkle,
Silently, a boat glides through the water.
In the boat is a girl singing a song,
A kozak hears, his heart dies.

A peaceful song, a loving song,
All about lovers, all about love.
How we once loved, before we parted,
Now we are together again for eternity.

Oh eyes, eyes, eyes of the girl,
Darks as night, bright as day.
Your eyes have led me
to an untimely death.

Oj chorna, ja sy chorna/Oh swarthy, I am swarthy
Oh swarthy, I am swarthy,
Oh swarthy like a gypsy,
And I have fallen in love, I have fallen in love
With swarthy Ivan.

Oh I have fallen in love,
With Ivan, yes, Ivan,
Tall and slender, tall and slim,
Wearing an embroidered shirt.

"I love you, Marusia,
I love you for your beauty,
I love to watch, I love to watch
As you go for water."

Oh there it goes, there goes the train;
I almost started to cry
I admitted to Ivan
That I have fallen in love with him.

I will go to the forest,
I will shake the oak tree.
I will not go away, I will not go away,
I will not abandon my love.

On the hill are two oak trees,
Both are still green,--
We are so well matched,
Both of us being swarthy.

Verkhovyno/The Verkhovyna Highlands
Verkhovyna, you are our world!
Hey, how nice it is to be here!
The time flows like the play of your waters,
Free, roaring, joyful.
Oh there is no country
Like you, Verkhovyna!
There I would like to dance,
For at least an hour!

Verkhovyno/The Verkhovyna Highlands (cont.)
From summit to summit, from forest to forest,
Without a care in my heart
With a pistol in his belt, a staff in his hand,
He wanders through the mountains.
Cheremosh, Cheremosh,
Swift are your waters,
Girl from Verkhovyna
How beautiful you are!

Hey, what do I care about Podillya (the lowlands)!
To us a mountain meadow is like Podillya,
The forests are like the step
And the noise of the wild animals seems like a wedding.
Oh there is no country
Like you, Verkhovyna!
There I would like to dance,
For at least an hour!

Batti, batti, o bel Masetto/Beat me, dear Masetto
Beat me, dear Masetto,
Beat your poor Zerlina!
I shall stand there like a lambkin
waiting for your blows.
I'll let you tear my hair out,
I'll let you gouge out my eyes,
and still I'll happily
kiss your dear hands!
Ah, I see you haven't the heart!
Let's make up my dear one!
We want to spend out nights and days
in joy and gaiety!

Come scoglio/As a rock
Reckless men! Leave this place!
And do not let the ill-omened air of scandalous utterances profane our hearts, our ears and our affections! It is useless for you, or for any other, to try and seduce our souls. The steadfast faith which we gave to our dear lovers, we shall preserve until death, despite the world and destiny!

As a rock stands firm
against winds and storms,
so this soul will always be strong
in its fidelity and its love.
In us is kindled the fire
that brings delight and comfort,
and only death can make
us change our affections.
Heartless men, honor
this example of fidelity,
and may no more uncouth hopes
make you bold.

In Recital

Lisa Lowry, soprano

assisted by
Roger Admiral, piano
and
Victor Henry, countertenor

Thursday, April 15, 1999 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

From **Giulio Cesare** (1724) — George Frideric Handel (1685-1759)
- Aria: V'adoro, pupille
- Recit. E pur cosi in un giorno
- Aria: Piangero la sorte mia

From **Quatre Chansons** — Claude Debussy (1862-1918)
- Clair de lune (1882)
- Pierrot (1881)
- Apparition (1884)

From **Candide** (1956) — Leonard Bernstein (1918-1990)
- Glitter and be Gay

Intermission

From **Vier Lieder**, op. 27 (1893-94) — Richard Strauss (1864-1949)
1. Ruhe, meine Seele!
2. Cacilie
3. Heimliche Aufforderung
4. Morgen

From **Dies Natalis** (1939) — Gerald Finzi (1901-1956)
- II. Rhapsody

From **The Messiah** (1741) — George Frideric Handel (1685-1759)
- Air: He shall feed his flock like a shepherd

Duetto Buffo di Due Gatti — Giacomo Rossini (1792-1868)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms. Lowry.

There will be a reception in the Arts Lounge following the recital.

Translations

V'adoro, pupille/I adore you, eyes
I adore you, eyes, missiles of love,
Your spark is welcome to my breast.
My sad heart desires you, who inspire pity.
And whom it always calls its best beloved

Piangero/I will bemoan my fate
RECIT.
Why then, in one day, I am deprived of
magnificence and glory?
Oh, cruel fate! Cesar, my beloved idol,
is probably dead,
Cornelia and Sesto are defenceless
And cannot give me assistance.
Oh God! Is there no hope left in my life?
ARIA
I will bemoan my fate
So cruel and brutal,
As long as there is breath left in my body,
And when I am dead and
Become a ghost, I will haunt
Tyranny night and day.

Clair de Lune/Moonlight
Your soul is a chosen landscape
Where spell-binding masqueraders and dancers,
Play the lute and dance,
And are almost sad under their fantastic disguises!
While singing, in the minor mode,
Of love, the conqueror, and opportune life,
They do not seem to believe in their happiness,
And their song blends with the moonlight,
In the calm moonlight, sad and beautiful,
Which makes the birds dream in the trees
And (makes) the fountains sob with ecstasy,
The tall, slim streams amid the statues!

Pierrot
The good Pierrot whom the crowd watches,
Having finished the marriage ceremony of Arlequin
Follows the boulevard of the temple while thinking.
A young girl in a supple jacket
Vainly entices him with her coquettish eye;
And, however, mysterious and sleek,
Taking in him dearest delight
The white moon like a bull's horns
Throws a glance of its eye behind the scenes
At his friend Jean Gaspard from the office.

Apparition
The moon became sad. Tearful Seraphim
Dreaming, bow in hand in the calm of
Hazy flowers, pulled from dying viols
White sobs, gliding on the azure of the corollas.
It was the blessed day of your first kiss.
My musings, loving to make me a martyr,
Knowingly became drunk with the perfume of sadness
Which even without regret and without aftertaste leaves
The harvest of a dream in the heart which plucked it.
I wandered then, my eye riveted on the aged pavement,
When, with the sun in your hair, in the street
And in the evening, you appeared to me, laughing,
And I believed that I saw the fairy with the cap of light
Who long ago passed through my sweet sleeps of a
Spoiled child, always, from her half-opened hands,
Allowing white bouquets of perfumed stars to fall
like snow.

Ruhe, meine Seele/Peace, My Soul
Not a breath stirs,
the wood rests in gentle sleep;
through the leaves' dark veil
bright sunshine steals.
Peace, peace, my soul.
wild have been your storms,
like the swelling breakers.
These times are violent,
causing heart and mind distress-
peace, peace, my soul,
and forget what threatens you!

Cacilie/Cecily
If you knew
what it is to dream of burning kisses,
of wandering, resting with one's love,
gazing at each other,
and caressing and talking,
if you knew
what fear is on lonely nights,
in the awesome storm, when no one comforts

with soft voice the struggle-weary soul,
if you knew,
you would come to me.
If you knew
what it is to live enveloped in God's
world-creating breath,
to float upwards, borne on light,
to blissful heights,
if you knew,
you would live with me!

Heimliche Aufforderung/Secret Invitation
Raise to your lips the sparkling cup,
drink, at this feast, your heart to health.
And raising it, sign to me in secret,
I'll then smile, and quiet as you, will drink.
And quiet as I, about us regard the host
of drunken talkers - scorn them not too much
No, raise the twinkling wine-filled cup,
let them be happy at their noisy feast.
But having eaten, satisfied your thirst,
quit the loud company's gay festive scene,
and to the garden wander, to the rosebush-
there I'll wait, as long our custom's been,
and, ere you know, I'll sink upon your breast,
drinking your kisses, as many times before,
and in your hair I'll twine the roses' splendour.
Wonderful and longed-for night, O come!

Morgen/Tomorrow
And tomorrow the sun will shine again,
and upon the path that I shall take,
it will unite us, happy ones, again
upon this sun-breathing earth...
and to the shore, broad, blue-waved,
we shall, quiet and slow, descend,
silent, into each other's eyes we'll gaze,
and on us will fall joy's speechless silence...

Acknowledgements
Thank you to all faculty, friends and family for their encouragement.
Thank you also to Dr. Wiens, Roger, Victor, Janet Nichol, Shauna Shandro and Shannon Simpson for their help and support.

A Concert of New

Electroacoustic Compositions

Friday, April 16, 1999

8:00 pm

Fine Arts Building 1-29

University of Alberta

Department of Music

A Concert of New Electroacoustic Compositions

Friday, April 16, 1999
8:00 pm
Fine Arts Building 1-29

Neil Barton
Constructing Criticism (3:51)

John-Paul McVea
The Art of Moving Away (5:00)

Kevin Marsh
Valse inquiéte (5:00)

Mark Hannesson
Burdizzo (6:10)

Robert Polzoni
Two (9:00)

Craig Noble
No need for history when we have future (6:30)

Adam Rachmielowski
Cat Shop (5:15)

Robert Polzoni
Noise (6:17)

David Descheneau
Cycle (6:00)

Shawn Hawkins
Stand-Up Melody (5:54)

In Recital

Darren Sahl, clarinet

assisted by
Roger Admiral, piano

Saturday, April 17, 1999 at 5:00 pm

Sonata for Clarinet in B-Flat and Piano (1962) — Francis Poulenc (1899-1963)
- I. Allegro tristamente
- II. Romanza
- III. Allegro con fuoco

Rhapsodie pour Clarinette seule (1979) — Giacomo Miluccio (b. 1918)

Phantasiestuke, Op.73 (1849) — Robert Schumann (1810-1856)
- Zart und mit Ausdruck
- Lebhaft, leicht
- Rasch und mit Feuer

Intermission

Dance Preludes (1954) — Witold Lutoslawski (b. 1913)
- I. Allegro molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro molto

Trio in A Minor, Op.114 (1891) — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Andantino grazioso
- Allegro

With guests:
Olivia Walsh, violoncello
Leônor Rondeau, piano

Darren Sahl is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Catherine Kubash, soprano

assisted by
Jeremy Spurgeon, piano/harpsichord

Sunday April 18, 1999 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Lucrezia (1708) — George Friedrich Handel (1685-1759)

With guest
Colin Ryan, Baroque cello

Ne poy, krasavitsa, Op.4, No. 4 (1922)
Sumerki, Op. 21, No. 3 (1902)
Melodiya, Op. 21, No. 9 (1902)
Davno l', moy drug, Op. 4, No. 6 (1922)

Sergei Rachmaninoff (1873-1943)

Chants d'Auvergne (1923)
- Pastourelle
- Brezairola
- Tchut, tchut
- Lou Coucut

Joseph Canteloube (1879-1957)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kubash.

Reception to follow in the Arts Lounge.

Translation

Lucrezia
Recitative
Oh eternal deities, oh stars, stars, whose rays strike down the heinous tyrants, answer my prayers, grasp your deathly arrows and with thunderous fires turn the wicked Tarquinius and Rome to ashes. May then the uneasy laurels now fall from his proud head and the ground become a chasm to swallow in its bowels, as memorable example, the unworthy rascal.

Aria
The cruel and disloyal traitor of my honour now departs, rejoicing in my misfortune. Avenge, fate and righteous heaven, the vile misdeed of the felon, of the wretched monster.

Recitative
But if in heaven, to greater punishment of my dishonour, the provoked gods remain unmoved; if the stars are deaf and do not hear my pleas, I turn to you, tremendous deity of the abyss, from you my betrayed honour awaits its vengeance.

Aria
May the ground, upon which the foul Roman treads, open under him, may the air he breathes become infected. As he walks or looks around, may he meet only with larvae and ruins.

Recitative and Aria
Alas that still in the abyss the Furies, wrath and vengeance sleep. Has Jupiter no arrows for me, has hell no pity? Alas that the gods already hate me; alas, tell me, and if their sorrow does not fall upon my head, their power to punish me shall be the penance of my remorse. Let them punish me, yes, punish my deperate soul but with that sword which I fearlessly already hold in my hand. Let it give this deceitful body its retribution.

Recitative
To you, to you, father, husband, to Rome, to the world I offer my death. May my execrable sin be forgiven, as unwillingly I blotted our honour; may I be pardoned for an even more detestable guilt, that of not having sought my death before sinning.

Arioso
Already in my bosom this sword begins its deathly task. I feel my heart tremble more with the grief of this unavenged fall than with the fury of approaching death. But if here on earth I was not granted the punishment of the tyrant, or that he may be crushed with a more barbarous example, from hell I shall seek his ruin with mortal arrows and with savage and implacable fury, from there I shall achieve my vengeance.

Ne poy, krasavitsa/Oh, do not sing to me
text: A Pushkin
Oh, do not sing to me, fair maiden,
those sad songs from Georgia;
they recall to me
another life and distant shores.

Alas! your ardent singing
stirs up all my memories
of the steppes, of night, of moonlight
shining on a humble girl.

Seeing you, I can forget
this beautiful and fateful image;
but when you sing
she rises up again before me.

Oh do not sing to me, fair maiden,
those sad songs from Georgia;
they recall to me
another life and distant shores.

Sumerki/Twilight
text: M. Guyot
Lost in dreams,
she sits alone by the window;
her head leaning forward,
she gazes into the twilight.
In the boundless azure
of the darkening sky,
the silent celestial throng
begin to cast down their rays;
mysteriously, a shining host
seems to gather there,
as if enraptured,
and hover above
her inclined head.

Melodiya/Melody
text: S Nadson
In death I would hover
on wings of ecstasy,
in a languid half-sleep,
wafted by dreams,
no longer wracked by guilt,
free from wearying thoughts,
all tears forgotten
as I take my leave of this world.
I would like to die

Melodiya/Melody (continued)
in a fragrant springtime,
in a sheltered garden,
scented with flowers,
with swaying lilac-blossom
and nodding lime-trees
casting their shade over me.
I would lie by the brook,
with its mysterious murmuring,
and would not utter a sound.
I would ascend into the deep blue sky,
solemn and still,
into that heavenly paradise
of which we are told...
I would not weep or pray
at my hour of death,
but would fall into a sweet sleep,
into the land of dreams...
I would float...float,
borne ever aloft,
until silently my being
would merge with the cosmos.

Davno l', moy drug/How long, my friend
text: A. Golenishchev-Kutuzov
How long, my friend,
since our last meeting,
when your sad parting glance
remained fixed for ever in my soul?

How long since I have wandered alone,
in strange lands, among strange peoples,
with my sorrowful thoughts
always returning to you, my distant beloved?

Worn out by longing, my heart felt no more;
time stood still, reason was silent...
For how long was my soul becalmed,
until the tempest drove you to me?

We are together again, and the days flow by
like the waves of the sea;
thoughts and words pour forth
from my heart, which is full of you!

Pastourale
"Oh, come here to me!
Come across the river!
Come to this side,
and we shall talk of serious things,
and then for the rest of the day
we shall talk about love!"

"But I cannot get across!
Whatever shall I do?
I have no boat,
nor bridge to cross the water;
nor even a shepherd
to love me faithfully!"

"You would soon have a boat
were you to be kind to me!
You would have a vaulted bridge,
you would have a shepherd too
to love you faithfully
all your life!"

Lullaby
Come, come sleep, descend upon these eyes,
come, sleep, oh come!
Come, etc
Come from wherever you will!
Sleep will not come, the laggard!
Sleep will not come.

The baby will not sleep! Oh!
Sleep, come, hurry up!
Sleep, oh do come here!
It doesn't want to come,
the baby will not sleep!
Sleep, come, hurry up!
Sleep, come to the baby! Oh!

Come, come sleep, etc
It is coming at last, the laggard!
It is coming, here it is!
And the baby is going to sleep...Ah!

Hush, hush
My father has found a job for me,
looking after cows.

ref:
Hush, hush, hush!
Hush, hush,
say nothing about it!
Hush, hush!
Don't make so much noise!

I had no sooner got there,
than my sweetheart came to see me.

ref

I did less of spinning,
than he did of kissing!

ref

Even if some girls are better dressed,
they are no nicer to kiss!

ref

The Cuckoo
The cuckoo is a beautiful bird;
there are none more beautiful
than the cuckoo that sings,
than my cuckoo, than your cuckoo,
than anybody's cuckoo!
Say, have you not heard the cuckoo sing?

Yonder, at the bottom of the meadow,
stands a scarlet flowering tree,
and there the cuckoo sings.
He's my cuckoo, he's your cuckoo,
he's everybody's cuckoo.
Say, have you not heard the cuckoo sing?

And certainly if all the cuckoos
chose to wear bells,
they would sound like five hundred trumpets!
He's my cuckoo, he's your cuckoo,
he's everybody's cuckoo.
Say, have you not heard the cuckoo sing?

Upcoming Events:

Friday, April 23 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Music at Convocation Hall Series featuring faculty member **Stéphane Lemelin, piano**. Program will include works by Beethoven and Schumann.

Sunday, April 25 at 8:00 pm
First Presbyterian Church
10025 - 105 Street
Free admission. Donations welcome
- Tax receipts available
Information: 492-5306

The University of Alberta Madrigal Singers 1999 Ireland Tour Concert. Leonard Ratzlaff, conductor. Program to be announced.

Monday, April 26 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Master of Music Recital: **Jennifer Goodine, organ**. Program will include works by Mendelssohn, Morel, JS Bach, Dandrieu, and Duruflé.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Leônor Rondeau, piano

Monday, April 19, 1999 at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonata in F Major, K. 518 (date unknown) — Domenico Scarlatti
Sonata in F Minor, K. 519 (date unknown) — (1685-1757)

Sonata in E Minor, Op. 90 (1814) — Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck — (1770-1827)
Nicht zu geschwind und sehr singbar vorgetragen

Intermission

Douze Etudes (1915) — Claude Debussy
3 - Pour les quartes — (1862-1918)

Jeux d'eau (1901) — Maurice Ravel
(1875-1937)

Suite Iberia, Book 1 (1906) — Isaac Albéniz
Evocación — (1860-1909)
El puerto
Fête-Dieu à Seville

Upcoming Events:

Friday, April 23 at 8:00 pm
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Music at Convocation Hall Series featuring faculty member **Stéphane Lemelin, piano**. Program will include works by Beethoven and Schumann.

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In Recital

Tracy Fehr, soprano

assisted by
Roger Admiral, piano

Saturday, April 24, 1999 at 2:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Malinconia, Ninfa gentile	Vincenzo Bellini (1801-1835)
Ma rendi pur contento	Vincenzo Bellini (1801-1835)
Nulla in mundo pax sincera	Antonio Vivaldi (1678-1741)
Blute nur, du liebes Herz	Johann Sebastian Bach (1685-1750)
Ich will dir mein Herze schenken	Johann Sebastian Bach
Over My Head (Spiritual) Swing Low, Sweet Chariot (Spiritual)	(Unknown)

Intermission

Biblical Songs, Op.99 Oh, my shepherd is the Lord - Psalms 23 Songs of gladness will I sing thee - Psalms144 & 151 Oh, sing unto the Lord a joyful song - Psalms 98 & 96	Antonín Dvořák (1841-1904)
Christina Songs (On the poetry of Christina Rossetti) Spring Quiet Dream Love Echo A Birthday	Jean Coulthard (b. 1908)
Summertime	George Gershwin (1898-1937)

Tracy Fehr is a recipient of a Beryl Barns Memorial Award and wishes to express her appreciation for this award. She also wishes to thank her accompanist, Roger Admiral.

Reception to follow in the Arts Lounge.

Translation

Malinconia, Ninfa gentile/Melancholy, gentle spirit,
Melancholy, gentle spirit,
I dedicate my life to you;
he who would your pleasures slight
was not born for pleasures true.
For streams and mountains did I pray;
God will hear my prayer at last,
and I content, shall never stray
beyond yon stream, yon mountain pass.

Ma rendi pur contento/Return to me contented
But first make the heart
of my beloved happy
and I forgive you, love,
if mine is not.
I fear her alarms
more than my own,
for I live more in her
than I live in myself.

Nulla in mundo pax sincera/In the world no truer peace
The singer acknowledges to Jesus that in the midst of life's pains, torments and bitterness the only hope of true peace lies in Him.
Translated by Paul Everett, ed.

Blute nur, du liebes Herz/Bleed on, you loving heart
Bleed on, you loving heart.
Ah, a child which you have nurtured,
which has sucked at your breast;
this child threatens to murder the caregiver,
because it has become a serpent.
Bleed on, you loving heart.
Translated by Harold Wiens

Ich will dir mein Herze schenken/I want to give to you my heart as a gift
I want to give to you my heart as a gift;
I want to sink your salvation into my heart.
Even though the world for you is too small,
You shall be for me, more than earth and heaven.
Translated by Harold Wiens.

Upcoming Events:

Sunday, April 25 at 8:00 pm
First Presbyterian Church
10025 - 105 Street
Free admission. Donations welcome
- Tax receipts available
Information: 492-5306

The University of Alberta Madrigal Singers 1999 Ireland Tour Concert. Leonard Ratzlaff, conductor. Program to be announced.

Monday, April 26 at 8:00 pm
Convocation Hall, Arts Building
Free admission

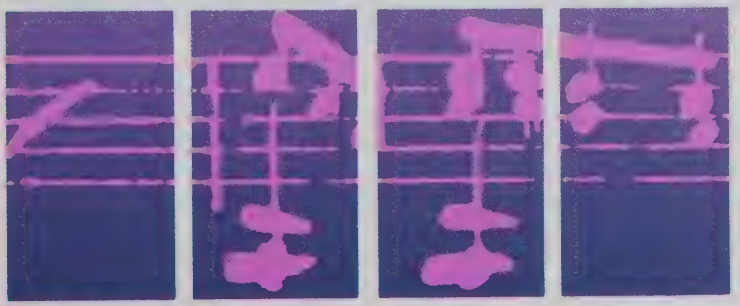
Master of Music Recital: **Jennifer Goodine, organ**. Program will include works by Mendelssohn, Morel, JS Bach, Dandrieu, and Duruflé.

Department of Music
University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor

1999 Ireland Tour



Program

I

Seche Sprüche, Op. 79 — Felix Mendelssohn (1809-1847)
- Im Advent
- Weihnachten
- Am Neujahrstage
- In Der Passionszeit
- Am Charfreitage
- Am Himmelfahrtstage

Jolaine Kerley, soprano
Wendy Grønnestad, alto
Jonathan Dueck, tenor
Chris Giffen, bass

II

Ave Maria — György Orbán

Thou Shalt Know Him, When He Comes — Mark Sirett (b. 1952)
Balulalow

Corpus Christi Carol — Trond Kverno (b. 1945)

Jolaine Kerley, soprano
Gillian Brinston, alto
John Brough, tenor
Dale Zielke, tenor
Chris Giffen, bass

Bone Jesu — Orlandus Lassus (1530-1594)

III

Mass for Double Choir — Frank Martin (1890-1974)
- Kyrie
- Gloria
- Credo
- Sanctus
- Agnus Dei

Nunc Dimittis — Gustav Holst (1874-1934)

IV

Three Italian Madrigals — Claudio Monteverdi (1567-1643)

Zefiro torna
Lasciatemi morire
Si, chi'o vorrei morire

V

She's Like the Swallow (Newfoundland) — arr. Edward Chapman

Hine e Hine (New Zealand Maori lullaby) — arr. David Hamilton

Kathleen Warke, Soprano

Shenandoah (Virginia) — arr. James Erb

Ev'ry Time I Feel the Spirit — arr. William Dawson

John Giffen, Bass

Wade in de Water — arr. Allen Koepke

Translations

Im Advent
Let us be joyful:
for the Saviour
that God hath promised neareth.
The name of the Lord be praised for ever.
Hallelujah!

Weihnachten
Rejoice, all nations on earth, and praise God.
The Saviour hath appeared, as the Lord promised.
He hath revealed his righteousness to the world.
Hallelujah!

Am Neujahrstage
Lord, thou hast been our refuge from generation to generation.
Before the mountains were brought forth,
and the earth and world were created,
from age to age everlasting thou art God.
Hallelujah!

In Der Passionzeit
Lord, think not on our evil doings,
and grant grace in our suffering.
Lord, our Saviour, be with us;
save us and forgive our sins
for the sake of the glory of thy name.
Hallelujah!

Am Charfreitage
For our sins Christ humbled himself,
and became obedient unto death on the cross;
therefore God hath exalted him,
and given him a name
above all other names.
Hallelujah!

Am Himmelfahrstage
Be exalted, O Lord, above all praise and glory.
Thou rulest from eternity to eternity.
Hallelujah!

Ave Maria
Hail Mary, full of grace, the Lord is with thee;
Blessed art thou amongst women, and blessed in the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
Now until the hour of our death. Amen.

Bone Jesu
Gentle Jesus, with the Father, light of the
Father's majesty, on whom the angels love to gaze,
teach me to do as Thy holy will directeth,
that I may be led to follow thy spirit,
that I may yet come to that happy land of
contentment, where the day is everlasting,
a single spirit is over all, and where there
is certain security, eternal tranquility,
happy serenity, unclouded felicity;
there is our God and Saviour, the Father,
and with them the Holy Spirit,
living and reigning through eternity. Amen.

Nunc Dimittis
Lord, now lettest now thy servant depart in peace,
according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared before the
face of thy people.
To be a light, to lighten the Gentiles,
and to be the glory of thy people Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost
As it was in the beginning, is now and ever shall be, world without end.
Amen.

Zefiro torna
Zephyr returns and brings the sunshine back
and flowers and grass, his sweet companions,
and warbling swallows, lamenting nightingales,
and Spring, milk-white and scarlet.

The fields laugh, the heavens are joyful
Jove is delighted to look upon his daughter;
Air, water and earth are full of love,
and every beast renews its courtship.

But for me, alas, the heaviest sighs return,
drawn from the depths of the heart by the
one who took its key with her to heaven;
the singing birds and flowers of the field are
as a desert and pitiless wild beasts.

Lasciatemi morire
O leave me, I am dying, O let me die, I die now.
How will you comfort me, How will you soothe me?
My fate is far too cruel, and far too great my torment.

Si ch'io vorrei morire
"Yes, I would like to die!"
Love, now that I kiss
the beautiful lips of my beloved sweetheart.
Ah, dear, sweet tongue,
give me kisses so moist
that I perish from their sweetness upon her breast!
Ah, my life, please crush me
to your white bosom; I faint!
Ah, lips, ah, kisses, ah, tongue, I say once more:
"Yes, I would like to die."
"Yes, I would like to die!"

Hine e Hine
You are crying, my daughter,
You are tired, my daughter,
Stop your sadness, rest in love,
The heart of the father, my daughter.

University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor

Soprano
Tiffany Brulotte
Ebony Chapman
Danica Clark
Bernice Gartner
Nina Hornjatkevyc
Alicia Kerley
Jolaine Kerley
Meagan Matiushyk
Kathleen Warke
Karen Zwartjes

Alto
Tanya Binette
Gillian Brinston
Wendy Grønnestad
Kara Gushuliak
Shannon Markovich
Miranda Mills
Benila Ninan
Serena Rattray
Elisabeth Scholtz
Betsy-Ann Steed
Sarah Thomsen

Tenor
John Brough
Jacob Cooper
Jonathan Dueck
Kelly Mattheis
Michael Otto
Andrew Richardson
Morgan Tingle
Ryan Wright
Dale Zielke

Bass
Colin Armstrong
Chris Giffen
John Giffen
Jeffrey Neufeld
Matthew Ogle
Graeme Rattray
Trevor Sanders

University of Alberta Madrigal Singers
The University of Alberta Madrigal Singers initially were formed as a small ensemble devoted to the study and performance of madrigals and other early music forms. The Singers' gradual growth to their current size of 38 singers has enabled them to embrace choral repertoire of all periods and styles, and in the past ten years they have developed into one of the finest university choirs in Canada. Winners of the CBC's Choral Competition for Amateur Choirs in 1992, 1996 and 1998, the Madrigal Singers have also had several successes at two major international competitions in Germany. Recently they were invited to participate in the 46th International Choral Competition in Cork, Ireland in April 1999.

Recorded regularly by CBC, the Madrigal Singers have released their first CD, **Musicians Wrestle Everywhere**. They recently participated in a recording project involving The Canadian Heritage Music Series, sponsored by CBC, and are currently recording a Christmas CD for release later this year. The Madrigal Singers have appeared frequently as guests of the Edmonton Symphony Orchestra and have collaborated on several occasions with Alberta Baroque Ensemble and Pro Coro Canada.

Leonard Ratzlaff (conductor)
Leonard Ratzlaff has been on the faculty in the Department of Music at the University of Alberta since 1981. A native Albertan, Ratzlaff received his music training in B.C. and Manitoba and completed his doctorate at the University of Iowa in 1985. His dissertation on Austrian 19th century composer Anton Bruckner's **Te Deum** earned him the Julius Herford Dissertation Prize from the American Choral Directors' Association. Currently, Ratzlaff directs the University of Alberta Madrigal Singers, and co-supervises the largest graduate studies program in choral conducting in Canada. He is a vocal coach and has extensive experience as a vocal soloist in Edmonton and various summer music festivals in Europe. In addition to his duties at U of A, Ratzlaff directs the Richard Eaton Singers and appears regularly as a guest conductor of the Edmonton Symphony and Pro Coro Canada. He has been President of the Association of Canadian Choral Conductors and was recently appointed the conductor of the National Youth Choir of Canada for the year 2000.

Itinerary

Sunday, April 25, 8:00 pm
First Presbyterian Church
Edmonton, Alberta, Canada

Friday, April 30, 3:00 pm
St. Fin Barre's Cathedral
Cork, Ireland

Saturday, May 1, 8:00 pm
Fleischmann International Trophy Competition
46th Cork International Choral Festival
Cork Opera House
Cork, Ireland

Sunday, May 2, 10:30 am (Mass)
Christ the King
Turners Cross

Sunday May 2, 9:30 pm
Gala Concert
Cork Opera House

Tuesday, May 4, 8:00 pm
St. Mary's Pro Cathedral
Limerick

Itinerary (continued)

Thursday, May 6, 8:00 pm
Concert with Cois Cladaigh Chamber Choir
St. Ignatius Church
Galway

Saturday, May 8, 6:00 pm
St. Mary's Pro Cathedral (Mass)
Dublin

The Madrigal Singers wish to thank the following organizations and individuals for their generous support of the choir both now and in the past:
Alberta Foundation for the Arts
The Winspear Fund (Edmonton Community Foundation)
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Ralph and Bernice Jespersen

For the University of Alberta:
Dean of Arts Venture Fund
Vice President (Academic)
Vice President (Research and External Affairs)
Department of Music
The Faculty Club
Dean of the Faculty of Education

In Recital

Nola Shantz, piano

Sunday, April 25, 1999 at 8:00 pm

From the **Well-Tempered Clavier,** Book I (1738-42) — Johann Sebastian Bach (1685-1750)
Prelude and Fugue in F Minor, BWV 857

Sonata in A Minor, Op. 42 (1825) — Franz Schubert (1797-1828)
Moderato
Andante, poco mosso

Intermission

Sonata for Violoncello and Piano in A Major, Op. 69 (1808) — Ludwig van Beethoven (1770-1827)
Allegro, ma non tanto
Sarah Tungland, cello

From **Images I** (1904-1905) — Claude Debussy (1862-1918)
Reflets dans l'eau (Reflections in the Water)

From **Piano Études** (Book One) (1985) — György Ligeti (b. 1923)
Arc-en-ciel (Rainbow)

Scherzo in E-Flat Minor, Op. 4 (1854) — Johannes Brahms (1833-1897)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Shantz.

Ms Shantz is a recipient of A Peace River Pioneer Memorial Scholarship in Music and a Universiade '83.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital

Kenneth Hsieh, piano and percussion

assisted by
Leônor Rondeau

Thursday, April 29, 1999 at 8:00 pm

Prelude and Fugue in A-Flat Major, BWV 862
from Well-Tempered Clavier Book 1 — Johann Sebastian Bach (1685-1750)

Toccata in E-Minor, BMV 914 — Johann Sebastian Bach
Un poco Allegro
Adagio
Fuga

Sonate in E-Flat Major (1790) — Josef Franz Haydn (1732-1809)
Allegro
Adagio e cantabile
Finale

Impromptus, Op. 90, D 899 (1827) — Franz Schubert (1797-1828)
Allegro molto Moderato

Intermission

Etude de Concert No. 3, Un Sospiro (1857) — Franz Liszt (1811-1886)

Images Book 1 (1888-1890) — Claude Debussy (1862-1918)
Reflets dans L'Eau
Hommage à Rameau
Mouvement

Concertino for Marimba, Op. 21 (1940) — Paul Creston (1906-1985)
First Movement

Kenneth Hsieh, marimba
Leônor Rondeau, piano

Kenneth Hsieh was born in Edmonton, Alberta and grew up in Vancouver, British Columbia. At age of 6, he began his studies in piano with Dorthey Uytengsu, his teacher for nearly 10 years. Over the years in his piano studies, his teachers have included: Marie Cahill, Janice Girard, and Dr Henri-Paul Sicsic. He has received musical instructions from acclaimed pianist including: Lee Kum-Sing, Marc Durand, Tom Plaunt, and Mary Tickner. He has already received his ARCT and has won numerous local piano competition and is the recipient of many awards including: British Columbia Registered Teacher Music Association scholarship, Maria Hettinger Award, and Vancouver School District Scholarship in Academic and Fine Arts. He has performed as a pianist with the Alberta Wind Symphony and the Edmonton Youth Orchestra. Ken began playing percussion at the age of 12 with the North Vancouver Youth Band. He has worked with several established percussionist including: Salvador Ferreras, John Rudolph, Tony Phillips, Don Adams, Dr Glenn Price, and Vern Griffith. Ken has the Principal Timpanist/Percussionist position with several leading ensembles including: World Youth Music Forum Orchestra (Canada), Vancouver Youth Symphony Orchestra, British Columbia Honour Orchestra, and the University of British Columbia Honour Band. He has performed as a percussionist/timpanist with Vancouver Symphony Orchestra, West Coast Symphony, Vancouver Academy Orchestra, Vancouver Philharmonic Orchestra, Edmonton Wind Symphonia, University of Alberta Wind Ensemble, University of British Columbia Wind Ensemble, and many more. The past two summers, Ken has toured Australia, Holland, and Russia with the Vancouver Youth Symphony Orchestra representing Canada at the World Youth Music Forum, Melbourne International Youth Music festival, and Choral Kathamiux. Currently Ken is attending the University of Alberta studying a double instrument major with Dr Stephane Lemelin on piano and Professor Brian Jones on percussion. He is the recipient of the EZ Rock 104.9fm prize from the University of Alberta.

Convocation Hall, Arts Building

Department of Music
University of Alberta

University of Alberta
Department of Music
Concert
Choir
Debra Cairns, Conductor
Melanie Hladunewich, Assistant Conductor
On Tour
April 30 - May 2, 1999
Calgary - Canmore - Banff

Program

The program will be selected from the following repertoire:

Songs of Evening

Abendlied — Josef Rheinberger (1839-1901)

Prayer before Sleep from **Talmud Suite** — Sid Robinovitch (b. 1942)

Aftonen — Hugo Alfvén (1872-1960)

Songs of Mourning and Joy

Timor et Tremor — Orlando di Lasso (ca. 1532-1594)

When David Heard — Thomas Weelkes (ca. 1576-1623)

O Heiland reiss die Himmel auf, Op. 74, No. 2 — Johannes Brahms (1833-1897)

Jauchzet dem Herrn alle Welt, Op. 69, No. 2 — Felix Mendelssohn (Bartholdy) (1809-1847)

Melanie Hladunewich, conductor

Intermission

Around the World with Music

Geographical Fugue — Ernst Toch (1887-1964)

Indonesia

Gamelan — R Murray Schafer (b. 1933)

Poland

Broad Waters (Szeroka Woda), Op. 39 — Henryk Mikolaj Górecki (b. 1933)

Britain

Blow, Blow, Thou Winter Wind — John Rutter (b. 1945)

Nola Shantz, piano

The Autumn is Old — Gustav Holst (1874-1934)
Winter and the Birds
from **Four Part-Songs**

United States

Jabberwocky — Brent Pierce (b. 1940)
Text from **Through the Looking Glass**, by Lewis Caroll

Nola Shantz, piano

You Goin' To Reap Jus' What You Sow — H T Burleigh (1866-1949)

Canada

Alouette — Arr. Robert Sund (b. 1942)
French-Canadian Playsong

Feller From Fortune — Arr. Harry Somers (1925-1999)
From 5 Songs of **The Newfoundland Outports**
Collected by Kenneth Peacock

Nola Shantz, piano

Texts and Translations

Abendlied

Bleib bei uns, denn es will Abend werden,
und der Tag hat sich geneiget.

Stay with us, for the evening will soon fall,
and the day has passed away.

Prayer before Sleep

Baruch atah Adonai
Eloheinu melech ha-olam
Hamapil chavlei sheina
Al einai
Ut'numah al afapai

Exalted art Thou, O my Lord
Who art God and King of the World,
Who weighs down my eyes
With gentle bonds of sleep,
And refreshes my tired spirit with slumber.

Vihi ratson milfanecha
Adonai Elohai Velohei Avotai
Shetashkiveini l'shalom
V'ta-amideini l'shalom

May ever it be Thy will,
Lord my God, and God of all my fathers,
To lay me down in untroubled peace
And raise me up in peace once more.

V'al y'vahaluni rayonai
Vachalomot ra-im
V'harhorim ra-im
U-t'hi mitati shleima l'fanecha

Do not let dark imaginings disturb me
With thoughts of sin and despair.
O heal my fear and my suffering -
May my bed be enclosed in Thy care.

V'ha-er einai
Pen ishan hamavet
Ki atah hame-ir
L'ishon bat-ayin
Baruch atah Adonai
Hame-ir la-olam kulo
Bichvodo

Give light unto my eyes
Lest the sleep of death o'ertake me.
For 'tis Thou who breathes life
Into man's slumb'ring soul.
Exalted art Thou, O Lord,
Who illuminates all the world
With His Glory.

Aftonen

Skogen står tyst, himmlen är klar.
Hör huru tjusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
ner uti den lugna, klara våg.
Ibland dälder, gröna kullar
eko kring nejden far
(Herman Sätherberg)

The Evening

The forest is silent, the sky is clear,
Hear how lovely the cowhorn sounds.
And the evening sun sinks silently
Into the calm of the clear waves.
Among the valleys and the green hills
The echo resounds, far and wide

Timor et Tremor

Timor et tremor venerunt super me
et caligo cecidit super me:
Miserere mei, Domine, miserere mei,
quoniam in te confidit anima mea.

Fear and trembling have come upon me
and darkness has fallen upon me;
have mercy, Lord, have mercy,
for my soul has put her trust in you.

Exaudi, Deus, deprecationem meam,
quia refugium meum es tu et adjutor fortis.
Domine, invocavi te,
non confundar.

Hear my prayer, O God, because you are
my refuge, and my strong helper.
Lord, I have called upon you;
let me not cry in vain.

O Heiland reiss die Himmel auf

words from Kölner Gesangbuch 1623

O Heiland, reiß die Himmel auf,
Herab, herab vom Himmel lauf!
Reiß ab vom Himmel Tor und Tür,
Reiß ab, wo Schloß und Riegel für.

O Saviour, tear the heavens open,
Down from heaven flow,
Tear from heaven gates and doors,
Tear off every lock and bolt.

O Heiland reiss die Himmel auf
(continued)

O Gott, ein' Tau vom Himmel gieß,
Im Tau herab, o Heiland, fließ!
Ihr Wolken, brecht und regnet aus
Den König über Jakobs Haus.

O God, from heaven pour down a dew,
And in the dew, O Saviour, flow!
Ye clouds, break and rain down
The King upon Jacob's house.

O Erd', schlag aus, schlag aus, o Erd',
Daß Berg und Tal grün alles werd'!
O Erd', herfür dies Blümlein bring,
O Heiland, aus der Erden spring!

O earth, break out, break out, O earth,
That hill and dale all grow green,
O earth, bring forth this little flower,
O Saviour, spring up from the earth.

Hier leiden wir die größte Not,
Vor Augen steht der bittre Tod;
Ach komm, für uns mit starker Hand
Von Elend zu dem Vaterland.

Here we suffer direst woe,
Bitter death stands before our eyes,
Ah come, lead us with thy strong hand
From affliction to our Father's land.

Da wollen wir all' danken dir,
Unserm Erlöser, für und für,
Da wollen wir all' loben dich
Ja allzeit immer und ewiglich.
Amen!

Let us give thanks to thee,
Unto our Saviour for ever more,
Let us all give praise to thee,
For ever and to all eternity.
Amen!

Jauchzet dem Herrn alle Welt

Jauchzet dem Herrn, alle Welt!
Dient dem Herrn mit Freuden,
und kommet vor sein Angesicht mit
Frohlocken.

Make a joyful noise to the Lord,
all the earth.
Worship the Lord with gladness;
come into his presence with singing.

Er ist Gott, unser Herr,
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volke, und zu Schafen seiner
Weide.

Know that the Lord is God.
It is he that made us, not we ourselves;
we are his people, and the sheep of his
pasture.

O geht zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben,
danket ihm!

Enter his gates with thanksgiving,
and his courts with praise.
Give thanks to him.

Denn der Herr ist freundlich,
und seine Gnad' und Wahrheit waltet ewig.

For the Lord is good;
his steadfast love and truth endures forever.

Ehre sei dem Vater, und dem Sohne,
und dem heiligen Geiste.
Wie es war zu Anfang, jetzt, und immerdar,
und von Ewigkeit zu Ewigkeit.
Amen.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now and ever
shall be, and from Eternity to Eternity,
Amen.

Broad Waters (Szeroka Woda)
When in Powisle

Oh, when in Powisle
The river floods us,
We have nothing in our hut,
Not even a bundle of hemp.

Oh, if the river in Powisle
Did not flood us
The girls of Powisle
Would wear gold.

Oh, Johnny, Johnny
Oh, Johnny, Johnny, green Johnny!
What have you brought us that's new?
What have you brought us that's good?
Green Johnny? Green Johnny?

I brought the boys dew drops for their scythes.
Oh, and wild thyme,
Oh, and wild thyme
For the girls in their garlands.
For the girls in their garlands.

Oh, Johnny, Johnny, green Johnny!
Oh, small leaves are falling,
Oh, small leaves are falling,
Everywhere.
Everywhere!

She picked wild roses
She picked wild roses,
And threw them onto the river.
Float, float wild rose,
As I picked you for that.

The rose floated
To a faraway place.
Oh, I cannot see, oh I cannot see
My garland anymore.

English translation of Polish texts by Krystyna Carter

1998-99 University of Albert Concert Choir
Debra Cairns, conductor
Melanie Hladunewich*, assistant conductor
Nola Shantz*, accompanist

Soprano I
Jennifer Espejo
Melanie Gall
Melanie Hartman
Tanis Holt
Jina Kim
Lisa Lowry
Nola Shantz *
Nadene Sharp
Caitlin Wells *
Ruth Wong *
I-Funn Elizabeth Yu
Kym White *

Soprano II
Raven Borstad
Andrea Botticelli
Rosalie Fech *
Barbara Halladay
Maria Holub *
Nicole Hounjet
Bridget Kissau *
Christie Ramsay
Jorgianne Talbot *

Alto I
Lisa Bing
Kimberley Ewanchuck
Annette Feist
Lesley Foster *
Rachel Froese *
Melanie Hladunewich *
Ashley Jacobsen
Mary O'Connell *
Jessica Olsen *
April Ramsay

Alto II
Kathryn Davies
Ondrea Fehr
Maricon Hidalgo
Siew Chui Ho *
Gloria Kroeker
Trina Ludwig *
Annalise Mikulin *
Sarena Rattray
Alice Wong

Tenor
Chris Buyze
Kevin Flesher *
Dave Gerlinsky *
Gerrard MacKinnon *
William McBeath *
Dan Oler
Derek Oler

Baritone/Bass
Paul Flowers
Matthew Harker
Keith Hills
Chris Nissen *
Andrew Richardson
Nathan Seinen
Kevin Semenjuk
Grant Shantz *
Tim Southorn
Andrew Switzer *

* Members of the choir who are present on this tour

CARMEN OUELLETTE in Recital

May 2, 1999
Convocation Hall
University of Alberta

Prelude and Fugue in E-flat minor, Well-Tempered Klavier, Bk1, VII (1722)	J.S. Bach (1685-1750)
Sonata in A minor K.310 (1778) Allegro maestoso Andante cantabile con espressione Presto	Mozart (1756-1791)
Rhapsody Op.70 No.1 (1879)	Brahms (1833-1897)

Intermission

L'Isle joyeuse (1904)	Debussy (1862-1918)
Etude Op.25 No.1 (1832)	Chopin (1810-1849)
Transcendental Etude in f minor K.9908 No.10 (1838)	Liszt (1811-1886)

Thank-you for your support!
Please stay for the reception in the Student's Arts Lounge

In Recital

Megan Miller, piano

Friday, May 7, 1999 at 8:00 pm

From the **Well-Tempered Clavier**, Book I (1738-42) — Johann Sebastian Bach (1685-1750)
- Prelude and Fugue in C-Sharp Major, BWV 848

Sonata in E-Flat Major, Op. 27, No. 1 (1800-01) — Ludwig van Beethoven (1770-1827)
- Andante. Allegro. Andante.
- Allegro molto e vivace
- Adagio con espressione
- Allegro vivace

Intermission

Kinderszenen (Scenes from Childhood), Op. 15 (1838) — Robert Schumann (1810-1856)
- Von fremden Ländern und Menschen (Of Foreign Lands and People)
- Kuriose Geschichte (Strange Story)
- Hasche-Mann (Catch Me)
- Bittendes Kind (Entreating Child)
- Glückes genug (Perfect Happiness)
- Wichtige Begebenheit (Important Event)
- Träumerei (Dreaming)
- Am Camin (By the Fireside)
- Ritter vom Steckenpferd (Knight of the Hobby-horse)
- Fast zu ernst (Almost too serious)
- Fürchtenmachen (Frightening)
- Kind im Einschlummern (Child Falling Asleep)
- Der Dichter spricht (The Poet Speaks)

From **Années de Pelerinage, Troisieme année** — Franz Liszt (1811-1886)
- Les jeux d'eau a la Villa d'Este (1877)

Suite de Danzas Criollas (1946) — Alberto Ginastera (1916-1983)
- Adagietto pianissimo
- Allegro rustico
- Allegro cantabile
- Scherzando
- Presto ed energico

Miss Miller is a recipient of a Beryl Barns Memorial Scholarship.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

Department of Music
University of Alberta

In Recital
Nicole Arendt, percussion

Friday, May 8, 1998 at 6:00 pm
Convocation Hall, Arts Building
University of Alberta

Prelude and Fugue in B-Flat Major
from W.T.C. II
J.S. Bach (1685-1750)
transcribed by L.H. Stevens

Festival (1980)
Thomas Briggs
Chris Helman, soprano saxophone

Adventures of Ivan
A. Khachaturian (1903-1978)
transcribed by L.H. Stevens
No. 1 Ivan Sings
No. 2 Ivan Can't Go Out Today
No. 5 Ivan and Natasha
No. 6 Ivan Is Very Busy

Brief Intermission

Kumbengo (1996)
Gregg Koyle
Chris Helman, soprano saxophone

Mistaya (1982)
*Allan Bell
Erin Zier, percussion

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Ms Arendt.
Nicole is a recipient of the Beryl Barns Memorial Scholarship (undergraduate).

* denotes Canadian composer

This recital is dedicated to William McVea and Gillian Mak.

Service of Memory and Thanksgiving
for the Life of

Marek Jablonski

November 5, 1939 - May 8, 1999

Convocation Hall
University of Alberta
Tuesday, May 18, 1999
2:00 pm

Order of Service

Prelude

Herzlich tut mich erfreuen, Op. 122, No.4 — Johannes Brahms
Concerto in D Minor — Bach/Vivaldi
Largo e Spiccato
Sonata, Op. 65, No. 3 — Felix Mendelssohn
Andante tranquillo
Dr Marnie Giesbrecht, organ

Greeting
Prayer

Read Sherman

Mazurka in A Minor, Op. 17, No.4 — Frédéric Chopin
Dr Ernesto Lejano, piano

Scripture:

Psalm 90: 1-5, 12-17
Matthew 5: 1-10

Meditation

Read Sherman

Remembrances:

Mrs Raye Dolgoy
Mr Evan Verchomin
Ms Francine Kay

Silent Woods — Antonin Dvořák

Professor Tanya Prochazka, violoncello
Professor Alexandra Munn, piano

Remembrances:

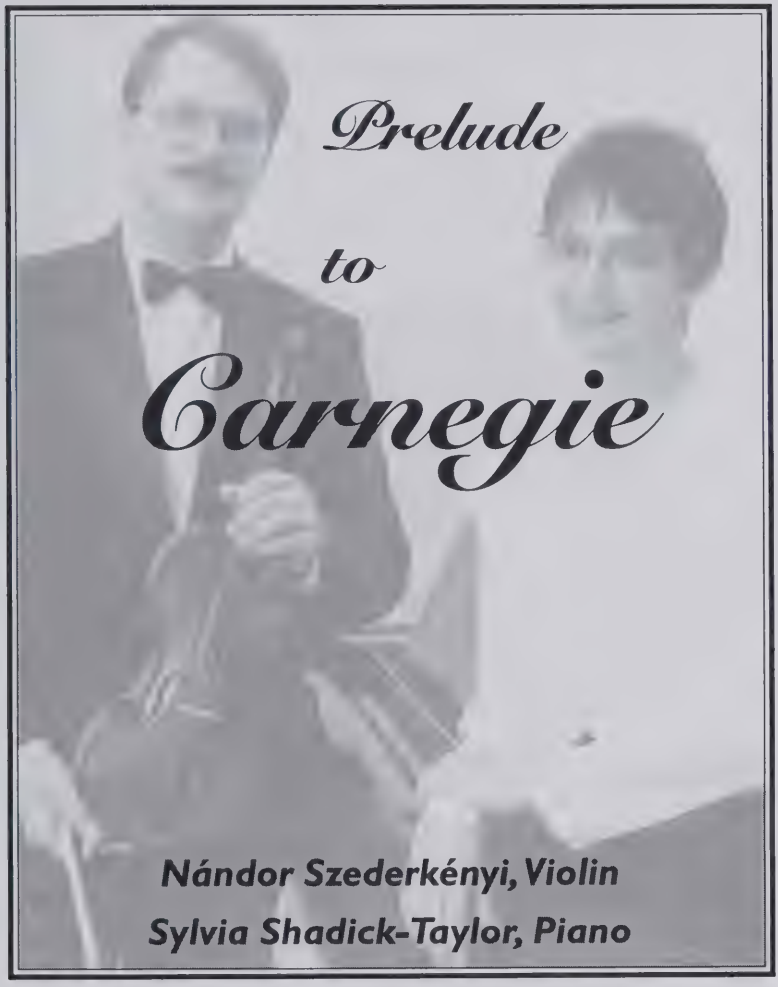
Mr And Mrs Tom Rolston
Dr Stéphane Lemelin
Ms Martha Jablonski-Jones

Prayer of Thanksgiving

Benediction

Read Sherman

Postlude



Monday, June 1, 1998

Convocation Hall

8:00 pm

Program:

Duo Concertant *Igor Stravinsky (1882-1971)*

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Dances From The Shadow World *T. Patrick Carrabré (b. 1958)*

Fandango
Chant
Dances from the Shadow World

Extase Op. 21 *Eugène Ysaÿe (1858-1931)*

intermission

Sonata Op. 21 *Ernst von Dohnányi (1877-1960)*

Allegro appassionato
Allegro ma con tenerezza
Vivace assai

Sonata Op. 94a *Sergei Prokofiev (1891-1953)*

Moderato
Presto
Andante
Allegro con brio

This recital will be presented at Weill Recital Hall at Carnegie Hall in New York, June 11, as part of MidAmerica Productions' Chamber Music Début series.

Program Notes:

Duo Concertante by Igor Stravinsky

Composed between December 1931 and July 1932, Stravinsky was experimenting with new textures of chamber music. At this time Stravinsky was strongly influenced by a book about Petrarch, written by his friend Charles Albert Cingria. Stravinsky's aim was to connect lyricism and craftsmanship, developing a theme throughout the five movememts to form an integral whole.

While the opening *Cantilène*, *Eglogue II* and the *Dithyrambe* are free form to the point of dropping barlines, *Eglogue I* is canonic, using pedal tones to create a bagpipe effect. Stravinsky performed the *Duo Concertant* frequently with his friend Samuel Dushkin.

Dances From The Shadow World by T. Patrick Carrabré

Carrabré began the composition of this work in 1987 and completed it in 1992 while also working on a piano concerto which shares some of the same musical ideas. The work is performed without a break between movements, which fall into the fast-slow-fast arrangement of classical sonatas and explores dance rhythms. The opening *Fandango* is aggressive in style containing numerous contrasting sections. *Chant* begins with a direct quote from the Piano Concerto, and develops following a more meditative aspect of "dance". The final movement, *Dances from the Shadow World,* is quite dark in character and centers on an almost diabolical virtuosity.

T. Patrick Carrabré is active as a composer, administrator and arts commentator and is presently Vice-President (Academic and Research) at Brandon University. He has studied with Dr. Robert Turner and Peter Paul Koprowski, and received his Ph.D. studying with George Perle at the City University of New York. For the past three seasons, Carrabré has been an associate composer of the Winnipeg Symphony Orchestra which premiered his *Symphony #1, "The War of Angels"* last year.

Extase Op. 21 by Eugène Ysaÿe

As one of the world's greatest violinists at the turn of the century, Ysaÿe wrote many works for violin. Best-known for his *Six Sonatas for Solo Violin Op. 27,* he also wrote eight poèmes, four of which are for violin and orchestra. The *Extase*, the fourth poème, was written for Misha Elman and demonstrates sincere passion. Ysaÿe was very much influenced by the symphonic poems of Liszt, where the form created no obstacles for his improvisational, melodic imagination. Ysaÿe's poèmes were in turn an example for other compositions, such as the *Poème* by Chausson.

Sonata Op. 21 by Ernst von Dohnányi

Dohnányi has been considered one of the major Hungarian pianists and composers after Liszt. He wrote several chamber works which have gained popularity, such as the *Serenade Op. 10.* For the ten years starting in 1908 he was professor at the Hochschule in Berlin, during which time he wrote some of his best works, including the *Sonata Op. 21.*

The *Sonata* begins with a quiet first movement, which links directly to a variation-trio movement. The finale begins with a transformation of a motive from the opening movement and settles in its conclusion with a return of the *Allegro appassionato.*

Sonata Op. 94a by Sergei Prokofiev

Although written during the war in 1943, this sonata is one of Prokofiev's most serene and bright compositions. David Oistrakh persuaded Prokofiev to arrange the work for violin after hearing it performed in its original version for flute. Very few changes were necessary and in June of 1944, the version for violin and piano received its premiere in Moscow.

While most of this work is full of humour and high spirits, the *Andante* shows an introspective mood. The *Sonata* combines all of Prokofiev's main elements of style: "the classical, modernistic, lyrical and motoric."

Nándor Szederkényi, Violin

Born in Budapest as the son of a musical family, Nándor Szederkényi began playing violin at the age of five studying with his father. Having successfully graduated from the Bartók Conservatory, he continued at the Franz Liszt Academy in Budapest. At the conclusion of his studies, he won the highly coveted national Hubay Prize as top graduate, which enabled him to spend some time at the Moscow Conservatory. While in Moscow, he studied under the guidance of Semion Snitkovsky, the associate of David Oistrakh.

In 1979, he won the first prize at the prestigious International Szigeti Violin Competition in Budapest. A few months later he left Hungary and was employed by the Philharmonia Hungarica in Germany. In addition to his work with the orchestra, he performed as soloist throughout Europe. After coming to Canada in 1985, he won the CBC National Radio Auditions and was heard in concert across Canada and on radio, CBC and CJRT-FM, Toronto.

In 1989 he was invited by the government of Osaka, Japan, to be principal concertmaster of the newly-founded Century Orchestra Osaka. Nándor performs regularly as a soloist and has received praise both from conductors and the press worldwide. His activites as performer and teacher have taken him to Australia, Japan, North America and Europe. He is presently on faculty at the University of Brandon in Brandon, Manitoba.

Sylvia Shadick-Taylor, Piano

Pianist Sylvia Shadick-Taylor holds a B.Mus. cum laude from the University of Alberta, where she studied with Alexandra Munn. Her studies have taken her from her early years in Saskatchewan, to Banff, Aspen, New York and Salzburg. Now in Edmonton, she is a member of the music faculties at the University of Alberta and Alberta College, a freelance accompanist, vocal coach, adjudicator, examiner and private teacher.

As a chamber musician, Ms. Shadick-Taylor has performed with many ensembles including SPECTRUM, the Clarion Trio and Ivory Winds. As an accompanist, she spans opera classics to demanding contemporary concert repertoire, her work often being heard on CBC Radio. She has accompanied many internationally renowned instrumentalists and music theatre stars, including recent performances in France and Japan.

As a soloist, Sylvia has a strong interest in contemporary music. Premiering many Canadian works, she presented a concert tour in the United States in 1997, including her highly successful New York solo concert début.

Sylvia can be heard on the CD's *Northern Arch* and *Soundland Alberta* as well as her own CD release entitled *At Your Service* which highlights the art of accompanying.

In Recital

Benila Ninan, mezzo-soprano

assisted by
Roger Admiral, piano

Friday, June 4, 1999 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

From **Eraclea** (1692) — Giovanni Bononcini (1670-1747)
Deh, più à me non v'ascondete

From **Alessandro, vincitor di se stesso** (1651) — Antonio Cesti (1623-1669)
Si mantiene il mio amor

From **Euridice** (1600) — Jacopo Peri (1561-1633)
Nel pur ardor

Frauen-Liebe und Leben, Op.42 (1840) — Robert Schumann (1810-1856)
Poems by Adelbert von Chamisso

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süsser Freund
7. An meinem Herzen, An meiner Brust
8. Nun hast du mir den ersten Schmerz getan

Intermission

From **St. Matthew Passion**, BWV 244 (1729) — Johann Sebastian Bach (1685-1750)
Erbarme dich, mein Gott

Mark van Manen, violin

Le Papillon et la fleur (Victor Hugo) — Gabriel Fauré (1845-1924)
Rêve d'amour (Victor Hugo)
Au bord de l'eau (Sully Prudhomme)
Mandoline (Paul Verlaine)

From the **Arnold Book of Old Songs** — Arr. Roger Quilter
Drink to me only with Thine Eyes
Ca' the Yowes
Over the Mountains

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Ninan.

Ms Ninan is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Richard Eaton Singers Scholarship in Voice.

Reception to follow in the Arts Lounge.

Translation

Deh, più à me non v'ascondete - Please do not hide yourselves, lovely eyes
Please do not hide yourselves, lovely eyes.
By revealing yourselves, if it is really you,
you can take away my sadness.

Si mantiene il mio amor - My love is nourished by grief
My love is nourished by grief, anxiety and pain,
so much that I cannot even be happy
in thinking about my beloved.
I love, however, even if I do not hope.

Nel pur ardor - With pure fire
With the pure fire of the most beautiful star,
light a golden torch of beautiful flames
and come down on golden wings, smiling god,
and light our souls with celestial flames.
Happy god of marriage, pour a flood of sublime sweetness
into the hearts of the happy lovers and during
beautiful songs of gentle love, awaken in their hearts
a sweet breath, a smile of paradise.

1. **Seit ich ihn gesehen - Since I first saw him**
Since I first saw him
I think I must be blind;
wherever I look
I see only him;
as in a trance,
his image hovers before me,
emerging from the deepest gloom
even brighter.

All else is dark and colourless
in my surroundings;
my sisters' games
interest me no longer;
I would rather weep
quietly in my room.
Since I first saw him,
I think I must be blind.

2. **Er, der Herrlichste von allen - He, the noblest of all**
He, the noblest of all,
how kind, how good he is!
Gentle mouth, clear eyes,
bright temper and steady mood.

Just as, in the far-off blue,
yonder star shines bright and splendid,
so he shines in my heaven,
bright and splendid, sublime and remote.

Go your way;
let me only regard your brightness,
humbly gaze upon it
in happiness and in sorrow!

Heed not my silent prayers,
dedicated only to your fortune;
a lowly maid you may not know,
high star of splendour!

Only the worthiest of all
may be made happy by your choice,
and I will bless her
many thousand times.

Then I will rejoice and weep;
eternal bliss will then be mine.
And if my heart should break,
break, heart - what does it matter!

3. **Ich kann's nicht fassen - I can't understand it**
I can't understand it, I don't believe it;
I must have been fooled by a dream.
How, from all the others, could he
have chosen and blessed me?

It seemed as if he had said:
"I am forever yours";
it seemed I must still be dreaming,
for it can never be so.

O let me die in this dream,
cradled in his embrace;
let me be drowned
in tears of endless joy.

4. **Du Ring an meinem Finger - You ring on my finger**
You, ring on my finger,
my little golden ring,
I press you devoutly to my lips
and to my heart.

I had reached the end
of childhood's lovely, peaceful dream;
I found myself alone and lost
in an endless wasteland.

You, ring on my finger,
you taught me then,
opened my eyes
to life's infinite worth.

I will serve him, live for him,
belong to him totally;
I will give myself to him
and find myself transfigured in his radiance.

5. **Helft mir, ihr Schwestern - Help me, o sisters**
Help me, o sisters, kindly adorn me,
serve me, the happy one, today.
Busily twine about my brow
the blossoming myrtle.

Before, when I lay contented and happy
in the arms of my loved one,
he still would be longing,
impatiently awaiting this day.

Help me, o sisters help me banish
a foolish fear,
so that I may meet him with eyes clear,
him, the source of my joy.

Have you, my love, appeared to me;
do you give me, o sun, your brightness?
Let me reverently and humbly
make obesiance to my master.

Scatter flowers before him, o sisters,
present him with budding roses.
But to you, my sisters, I bid a sad farewell,
departing with joy from your ranks.

6. **Süsser Freund - Sweet Friend**
Sweet friend, you gaze at me in astonishment;
can you not understand why I should be crying?
Let the unfamiliar ornament of the moist pearl
tremble brightly in my eye.

How fearful my bosom, how blissful! -
could I but say it with words.
Come and bury your head here on my breast;
I want to whisper to you all my joy.

Now do you know why I am weeping?
Can you not see why, my beloved?
Stay at my heart, feel its beat,
that I may press you closer and closer to me.

Here at my bed is the space for the cradle,
where it may hide my lovely dream;
the morning will come when the dream awakes,
and your image smiles out at me.

7. **An meinem Herzen, An meiner Brust - At my Heart, at my Breast**
At my heart, at my breast,
you my joy, you my bliss!
Happiness is love,
love is happiness;
once I have said it and again I shall say it.
I considered myself rapturous,
but now I am still happier.
Only she who nurses and loves
the child whom she feeds -
only a mother knows
what love and happiness mean.
O how I pity the man
who cannot feel a mother's joy!
You lovely, lovely angel, you -
you look at me with a smile.

8. **Nun hast du mir den ersten Schmerz getan - Now you have hurt me for the first time**
Now you have hurt me for the first time,
but deeply.
You sleep, you hard and pitiless man,
the sleep of death.

Forsaken, I look around me -
the world is empty,
My love and life are past;
I am no longer living.

I withdraw quietly into myself;
the veil falls;
there I have you and my lost happiness -
you, my whole world!

Er barme dich, mein Gott - Have mercy, Lord, on me
Have mercy, Lord, on me,
Regard my bitter weeping,
Look at me, heart and eyes
Both weep to Thee bitterly,
Have mercy, Lord!

Le Papillon et la fleur - The Butterfly and the Flower
The poor flower said to the celestial butterfly:
Don't fly away! ...
See how our destinies are different, I stay
You go away!
Yet we love one another, we live without men,
And far from them!
And we look alike and it is said that
We are both flowers!

But alas, the air carries you away and the earth chains me,
Cruel fate!
I should like to perfume your flight with my breath
In the sky!
But no, you go too far, among countless flowers,
You fly!
And I remain alone watching my shadow turn
At my feet!

Le Papillon et la fleur - The Butterfly and the Flower
You fly, but you return, then you go again
To shine elsewhere!
Thus you always find me at each dawn
All in tears.
Ah! that our love might flow in faithful days,
O my king!
Take root like me or give me wings
Like you!

Reve d'amour - Dream of Love
If there is a charming lawn
Which the sky moistens,
Where in each season is born
Some flower that blooms,
Where one gathers freely
Lilies, honey-suckle and jasmin,
I would make of it the path
On which your foot treads.

If there is a very loving breast
Disposed to honor,
Whose tender devotion
Has nothing of the morose,
if always this noble breast
Beats with worthy design,
I would make of it the cushion
On which your forehead rests.

If there is a dream of love
Perfumed with roses,
In which one finds each day
Some sweet thing,
A dream that God blesses,
Where soul to soul is united,
Oh! I would make of it the nest
In which your heart rests.

Au bord de l'eau - At the waters edge
To sit together on the bank of the stream that passes,
To see it pass;
Together when a cloud floats in space,
to see it float;
When a cottage chimney is smoking on the horizon,
to see it smoke;
If nearby a flower spreads its fragrance,
to absorb its scent;
To hear at the foot of the willow, where water murmurs,
the water murmurs,
not to notice, while this dream lasts,
the passage of time, but to feel deep passsion
only to adore each other; not to care at all about the world's
quarrels, to ignore them,
and alone, together, facing all that grows weary,
not to grow weary; to be in love
while all passes away, never to change!

Mandoline - Mandolin
The serenading swains
and their lovely listeners
exchange insipid remarks
under the singing boughs.
There is Tircis and there is Aminta,
and the eternal Clitander, and there is Damis,
who for many cruel ladies fashions many tender verses.
Their short silken vests, their long dresses with trains,
their elegance, their gaiety and their soft blue shadows
whirl madly in the ecstasy of a moon rose and gray,
and the mandolin chatters
amid the trembling of the breeze.

Sun, June 7, 3pm

Chamber Music at Con Hall - The Concert!

Order of Program

Sonata in E major, op. 109 (1820) — L. Beethoven (1770-1827)

I. Vivace, ma non troppo
II. Prestissimo
III. Gesangvoll, mit innigster Empfindung

Deirdre Brown, piano

Neue Liebeslieder—Walzer, op. 65 (1875) — J. Brahms (1833-1897)

I. Verzicht, o Herz, auf Rettung
II. Finstere Schatten der Nacht
III. An jeder Hand die Finger
IV. Ihr schwarzen Augen, ihr durft nur winken
V. Wahre, wahre deinen Sohn
VI. Rosen steckt mir an die Mutter
VII. Vom Gebirge Well´ auf Well´
VIII. Weiche Gräser im Revier
IX. Nagen am Herzen
X. Ich kose süß mit der und der
XI. Alles, alles in den Wind

XII. Schwarzer Wald, dein Schatten
XIII. Nein, Geliebter, setze dich mir
XIV. Flammenauge, dunkles Haar
XV. Zum Schluß: Nun, ihr Musen, genug!

Roger Admiral and Deirdre Brown, piano
Karen Zwartjes, soprano
Josie Burgess, alto
Joseph Chambrinho, tenor
Kevin Gagnon, bass

Intermission

Quintet in A major (the "Trout" Quintet) F. Schubert
D. 667, op. Post. 114 (1829) (1797-1828)

I. Allegro vivace
II. Andante
III. Scherzo - Trio
IV. Andantino
V. Allegro giusto

Mark Van Manen, violin
Miriam Lewis, viola
Olivia Walsh, cello
Robyn Rutledge, double bass
Deirdre Brown, piano

Translations for
Neue Liebeslieder - Walzer

I.
Renounce, o heart, all hope of rescue,
when you venture on the sea of love!
For a thousand barques drift
an founder on the shore around!

II.
Dark, nocturnal shadows,
waves and whirlpool peril!
Can they who calmly linger
safely on shore
ever understand you?
He alone can do so
who drifts in the stormy desolation
of high seas,
miles away from the shore

III.
On the fingers of either hand
I wore the rings
my brother had given me
in affection;
and one after the other
I gave them to the handsome
but worthless young man.

IV.
With your dark eyes
a mere gaze is needed
palaces will fall
and cities sink.
How in such a skirmish
should my heart,
that frail house of cards,
stay standing?

V.
Guard, good neighbour, guard
your son from harm,
for with my dark eyes
I intend to bewitch him.
Ah, how my eyes blaze
to inflame him!
If his soul is not kindled,
your cottage will catch fire.

VI.
My mother pins roses on me,
because I am so distressed.
She's right to do so: the rose withers,
when stripped of leaves, like me.

VII.
From the mountain, wave on wave,
the torrential rain teems down,
and I would dearly love to give you
one hundred thousand kisses.

VIII.
Soft grasses in the glade,
a quiet and pretty spot!
How blissful it is
to recline here with a lover!

IX.
I feel a poison
gnaw at my heart.
Can a young girl,
without yielding
to tender affection,
bear the thought
of a whole lifetime
devoid of bliss?

X.
I sweetly caress this girl of and that,
grow taciturn and ill,
because always, always my thoughts
return, o Nonna, to you!

XI.
Everything you tell me, flatterer,
is wasted breath!
All your efforts are wasted,
you hypocrite!
Set your snares
for another victim!
For you are a wanton thief,
wooing all and sundry!

XII.
Dark forest, your shadows are so
sombre!
Your suffering, poor heart, so
oppressive!
The one thing you value stands before
you,
but a happy union is forbidden
forever.

XIII.
No, my love, do not sit
so close to me!
Do not gaze so fervently
Into my eyes.
However much you heart might burn,
subdue your desire,
that the world might not see
how we love each other.

XIV.
Bold, adorable young man,
with fiery eyes and dark hair -
you are the cause that sorrow
has entered my poor heart.
Can the burning sun turn to ice?
Can day turn into night?
Can an ardent human heart
breathe without passion's glow?
Is the meadow drenched in light
for the flower to grow in the dark?
Is the world so full of pleasure
for the heart to perish in grief?

XV.
Enough, now, ye Muses!
You strive in vain to show
how joy and sorrow alternate in
loving hearts.
You cannot heal the wounds, inflicted
by Love;
but assuagement comes from you
alone.

In Recital

Teruka Nishikawa, piano

Candidate for the Doctor of Music degree

Monday, June 22, 1998 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Rain Tree Sketch II — Toru Takemitsu (1930-1996)
(*In memoriam Olivier Messiaen*) (1992)

Sonata No. 26 in E flat Major, Op.81a — Ludwig van Beethoven (1770-1827)
les adieux (1809)
Das Lebewohl. Adagio-Allegro
Abwesenheit. Andante espressivo
Das Wiedersehen. Vivacissimamente

Fantasie, Op.49 (1841) — Frédéric Chopin (1810-1849)

Intermission

Kreisleriana, Op.16 (1838) — Robert Schumann (1810-1856)
Fantasies for Piano
I. Äußerst bewegt
II. Sehr innig und nicht zu rasch
III. Sehr aufgeregt
IV. Sehr langsam
V. Sehr lebhaft
VI. Sehr langsam
VII. Sehr rasch
VIII. Schnell and spielend

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Nishikawa.

Ms Nishikawa is a recipient of the Beryl Barns Memorial Awards (Graduate).